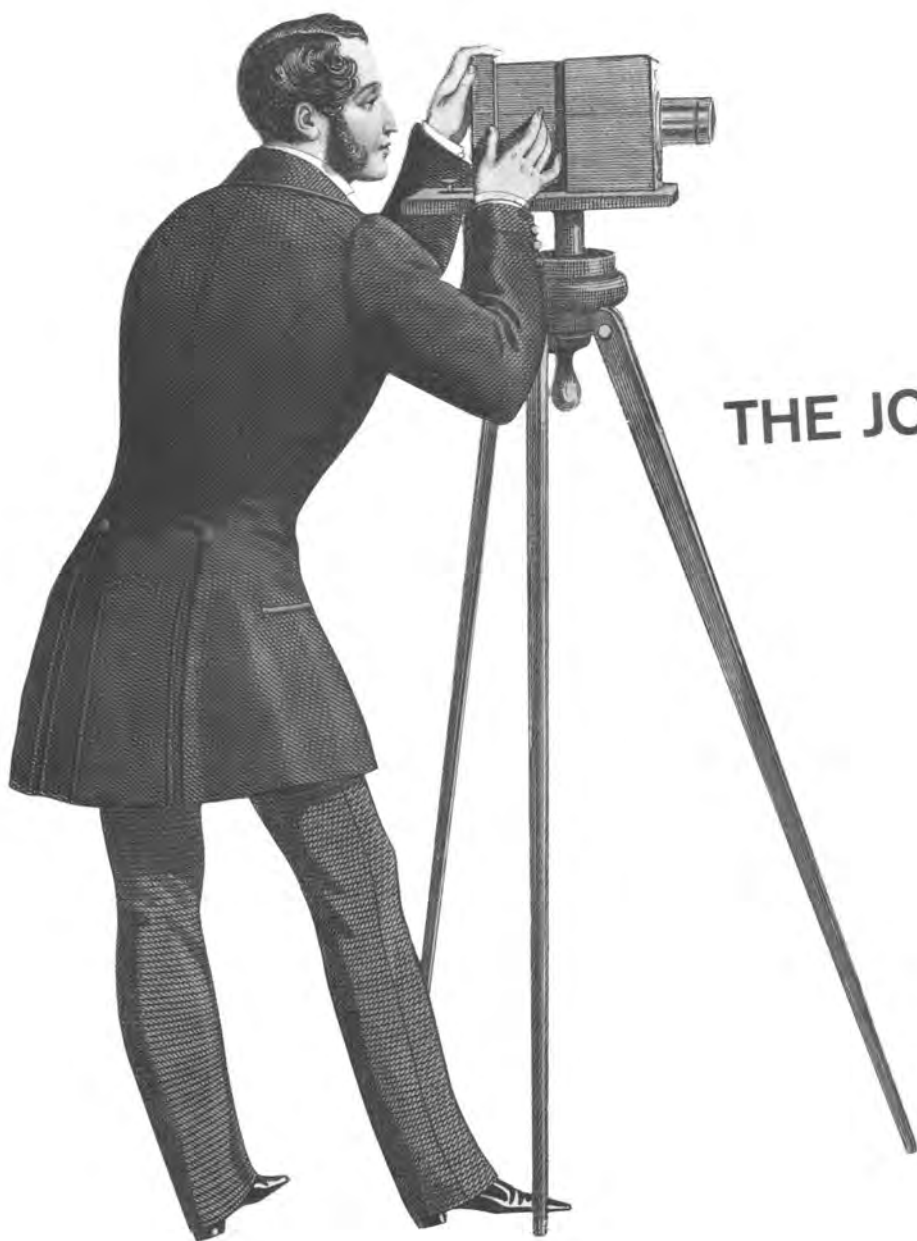




IMAGE

THE JOURNAL OF THE GEORGE EASTMAN HOUSE OF PHOTOGRAPHY

NUMBER 4 • DECEMBER 1959



THE JOURNAL OF

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IMAGE

PHOTOGRAPHY AND MOTION PICTURES

IMAGE STAFF

BEAUMONT NEWHALL, *Director*; NATHAN LYONS, *Editor of Publications*; JAMES CARD, *Curator of Motion Pictures*; GEORGE PRATT, *Assistant Curator of Motion Pictures*; WALTER CHAPPELL, ROBERT DOTY, *Editorial Assistants*; WARREN STEVENS, *Staff Photographer*.

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CULTURE AND COMMERCE

AMONG THE MANY BAFFLING QUESTION MARKS that litter the colorful history of motion pictures is the tragic mystery of the indifference of most film artists to the problem of preserving their own work. Only Cecil B. DeMille, Mary Pickford, Harold Lloyd, Douglas Fairbanks, William S. Hart, Charlie Chaplin and the German director Gerhard Lamprecht made any systematic attempt to collect their films.

Now time, television and twenty-five years of dedicated struggle on the part of film archivists have contributed to the gradual awakening of the motion picture industry itself to the importance ascribed to early motion pictures by responsible historians throughout the world.

The inescapable fact that motion picture producers always considered themselves to be in the manufacturing business — in an industry which just incidentally had to employ creative talent and hence was in many cases reluctantly involved with art, makes perfectly reasonable the suspicion and distrust directed against the first attempts by individuals and institutions outside the film industry to safeguard and preserve the product of that industry; product which its owners rightly regarded as commercial properties.

Persuading producers that commercial properties can become part of a nation's "cultural heritage" is admittedly a somewhat quixotic mission. But happily there are many signs pointing to ultimate success. The most hopeful sign of all is that more and more, influential members of the motion picture industry itself are beginning to take an active part in the Herculean task of saving the cinema's past.

This year the annual congress of the International Federation of Film Archives

was held in Stockholm and opened by Dr. Carl Anders Dymling. Dr. Dymling has for many years headed the Svenskfilmindustri. He is also the President of the Swedish Film Archive. These words from his opening address constitute both an invitation and a challenge to the motion picture industry:

"I have been told that some forty delegates from twenty-three countries and all the five continents have gathered here for the conference. This, in my opinion, is a most encouraging proof of the fact that the main philosophy of your work is becoming generally accepted, the philosophy, namely, that the cinema has a rightful place in the history of art and culture, although – or maybe *because* – it is in the first place an instrument for mass entertainment.

"Not many years ago it was difficult to find any understanding for the idea to preserve old films. Maybe people found it even rather ridiculous to do so. Films were something to be seen, enjoyed and thrown away. But fortunately it has become more and more obvious, that the old films represent a precious material. They are important as living witnesses of the film as an art, but also very often as an excellent material for historic studies and research.

"In spite of this growing appreciation of your very important task, there are many problems in front of you waiting to be solved, and I therefore sincerely hope that your work shall meet even more understanding from governments and other authorities but also and especially within the ranks of the film industry itself."

The George Eastman House is gratefully aware that Dr. Dymling's hope is becoming a reality; members of the American film industry have with constantly increasing generosity and cooperation patiently assisted us in building a formidable archive. Spyros Skouras is said to have promised his patronage to the founding of a new archive in Greece. After many years of frustrating discussions, it now seems that a film archive in Hollywood is about to become a reality under the able guidance of Sol Lesser.

Functioning as an industry, Hollywood has always borne an evil reputation for heartlessly ignoring those artists who have contributed to its past triumphs if for any reason the players or directors become inactive. In many cases it has been such institutions as the Cinémathèque Française, the Museum of Modern Art and the George Eastman House, with special programs and presentations designed to honor individual artists of the cinema, that have reminded a less forgetful public and sometimes have re-awakened producers' awareness that a great artist's talent is unique, irreplaceable, and usually never exhausted so long as he lives.

Perhaps most dramatically of all the meaning the film archive might have for contemporary creativity has been demonstrated in France where the directors of the French cinema's much-discussed "New Wave" are all former habitués of the Cinémathèque Française's screening rooms. Truffaut, one of the successful new directors, was a former staff member of the Cinémathèque Française, an assistant to Henri Langlois, the institution's founder and present head.

The Dark Ages in the cinema's history have endured for an unreasonably long time and the victims have been tragically many. But the signs are hopeful that a Golden Age of enlightenment is at hand. When the great works of the past are given the respect and honor they deserve, such nourishment of tradition and pride cannot help refining the quality of achievements in the future.

JAMES CARD

THE FILMS OF

MARY PICKFORD

"THE TWO GREATEST NAMES in the cinema are, I beg to reiterate, Mary Pickford and Charlie Chaplin . . . theirs are the greatest names in the cinema and from an historical point of view they always will be great."

The quotation is from Iris Barry's *Let's Go To the Movies* published in 1926. Further on in the same book, Miss Barry added the name of Douglas Fairbanks and observed: "Fairbanks, his wife and Chaplin are, and behave like, serious artists: in that is their great strength . . . they are, largely, the history of the cinema."

Certainly no one writing film history has ever neglected the work of Chaplin. And Fairbanks, along with having received generous treatment through the pages of most film histories, has even enjoyed the undivided attention of Alistair Cooke in a monograph. But one may search in vain for serious discussion and analysis of the work of Mary Pickford. In Arthur Knight's *The Liveliest Art — A Panoramic History of the Movies*, reference is made to only one Fairbanks film (*Robin Hood*) and to only three of the Pickford pictures; one of the three (*The Little American*) is cited as a DeMille production with no reference at all to Mary Pickford.

The nearest approach any recent writer has made to the Pickford contribution occurs in Richard Griffith's text to his 1957 picture book, *The Movies*. Observing that she was the "undisputed queen of the screen" for twenty-three years and "for fourteen of these years she was the most popular woman in the world," Mr. Griffith asks himself, "Why? It becomes increasingly difficult to answer the question . . . the answer can only be a guess."

The same question asked forty-one years earlier was no less difficult. It was stated by the reviewer of the Pickford film *Poor Little Peppina* that appeared in 1916. Writing in the *New York Dramatic Mirror* (March 4, 1916) the reviewer complained: "To analyze the acting of Mary Pickford is about as satisfactory as trying to draw



The legendary Pickford image originated in publicity photographs like this one of about 1916. Designed for the delight of her most sentimental fans, such poses had little relation to the screen characterizations created by Mary Pickford.

a definite conclusion from a metaphysical premise. After much circumlocution, after the use of many words and the expenditure of much grey matter one is forced to the inevitable conclusion that Mary Pickford is Mary Pickford. She has a charm, a manner, an expression that is all her own. She seems to have the happy faculty of becoming for the time being the character she is portraying. At no time does one gather the impression that Mary Pickford is acting. She is the epitome of naturalness. But why go on? The sum and substance of it all is that Mary Pickford is unique, and irrespective of the strength or weakness of any picture in which she appears, the fact that Mary Pickford appears in it makes it a good picture."

Before dismissing this little rhapsody with a feeling of present-day superiority over a naive enthusiasm of forty-three years ago, consider these words of theoretician Paul Rotha who was never baffled by a Dreyer, Pudovkin, Pabst or Murnau. In words reminiscent of those of Iris Barry, Paul Rotha wrote: "Both Mr. and Mrs. Douglas Fairbanks are extremely serious about this film business . . . They are both of extreme importance to the cinema. With Chaplin, Stroheim, and, to a lesser extent, Griffith, they are the outstanding figures of the American cinema."

Rotha devoted five pages of his *Film Till Now* to the work of Douglas Fairbanks. But when he came to Mary Pickford, he faltered. "Of Mrs. Douglas Fairbanks I find difficulty in writing, for there is a consciousness of vagueness, an indefinable emotion as to her precise degree of accomplishment." Mr. Rotha, in 1930, was having the same trouble as the reviewer in 1916.

Perhaps it required the perception of a poet to solve the mystery of Mary Pickford's gifts. Vachel Lindsay had no doubts about her and in 1915 he gladly shared his discovery: "Why do the people love Mary? Because of a certain aspect of her face in her highest mood. Botticelli painted her portrait many centuries ago when by some necromancy she appeared to him in this phase of herself . . . The people are hungry for this fine and spiritual thing that Botticelli painted in the faces of his Muses and heavenly creatures. Because the mob catch the very glimpse of it in Mary's face, they follow her night after night in the films."

Without the certain vision of poets, most writers now, in assessing the historic place of Mary Pickford, confine their observations to the spectacular if not particularly revealing details of her financial triumphs. They generally fix on her (much more so than on Chaplin) the implied opprobrium of having firmly established the star system to the detriment of the whole course of motion picture history. Such materialistic evasion fails to probe into any of the reasons that Miss Pickford's films were so successful that she was able to challenge the fiscal supremacy of Charles Chaplin.

One of the basic reasons for the historians' remarkably inarticulate understanding of the Pickford genius is that few of them have ever looked at her pictures. Most of the Chaplin films have been repeatedly reissued over the years. Fairbanks' *Robin Hood* was still available for rental in the United Artists' exchanges as late as 1933. And two years later the Museum of Modern Art Film Library undertook the circulation of various classics of the cinema but none of the Pickford features was among them.

The disappearance of the Pickford films was no accident. In a *Photoplay* interview with Ruth Biery that appeared in May 1931, Miss Pickford dispensed a ghastly piece of news. "I am adding a codicil to my will. It says that when I go, my films go



1909
OH, UNCLE!
with James Kirkwood, Billy Quirk.
Frame Enlargement



1909
THE TEST
Frame Enlargement

with me. They are to be destroyed. I am buying all my old films for this purpose. I would rather be a beautiful illusion in the minds of people than a horrible example on celluloid. I pleased my own generation. That is all that matters."

Luckily (as it turned out) for posterity, Miss Pickford made considerable progress in acquiring most of her films for this horrendous plan. And even more happily for the history of motion pictures, she later reconsidered her project for the cruel destruction of her own shadows. She made a gift of her collected films to the Library of Congress, a presentation that very nearly accomplished her first deplorable design to see them all destroyed. For, although the Pickford Collection was received with great joy and appreciation by its immediate custodians, the notoriously penny-pinching 80th Congress legislated away all funds that their Library might have used in taking urgently necessary steps to preserve the perishable nitrate negatives and prints.

An inventory of the Pickford Collection taken in December 1946 showed ninety reels (about 90,000 feet) already lost. This meant that some entire features had disappeared. Among them were *Esmeralda* and *The Hoodlum*.

Before they were completely stalled through lack of funds, the Library of Congress had been able to duplicate for preservation thirteen of Mary Pickford's feature films. In 1951, Miss Pickford granted the George Eastman House permission to assist in the saving of her films. In the following five years, eight Pickford productions were copied on acetate film by Eastman House. But this rate was far too slow even to keep abreast of the decomposition of the originals. In 1956, Miss Pickford donated to the George Eastman House sufficient funds to provide for the copying of twenty-six feature films and twenty-five Biograph shorts — all that remained in her collection at the Library of Congress in sufficiently good condition to work with.

Now, thanks to Miss Pickford's wise and enlightened decision, so happily at variance with her original intention of attempting to wipe out forever the vision she had created, both the George Eastman House and the Library of Congress have preserved on long-lived acetate film the majority of Mary Pickford's most important films — the lasting contributions of her unparalleled career that extended from 1909 to 1933.

Now, at last, the films of the third member of "the presiding deities of the cinema" as Iris Barry called Chaplin, Pickford and Fairbanks, are available for the study of any historian or writer who may be seriously interested in the history of motion pictures. And looking at these films, one is immediately struck by the enormity of the gap in all written film history that now exists, the void in all works that have failed to consider these long missing links in the vast pattern provided by that exceptional triumvirate.

Whether one ponders the Chaplin-Pickford-Fairbanks films for their intrinsic accomplishments or for their great success throughout the world, the fact that becomes startlingly clear after repeated screenings is that although they represent the work of three absolutely unique artists, they are all animated by a curiously related esprit de corps; there is a kind of family resemblance that becomes quite marked in the years between 1915 and 1925.

If, in her chases, in her grotesqueries as gamin, urchin or enfant terrible, Mary quite often seems to us today to be doing Chaplin routines, we should remember that it is just as likely to be the other way around. Chaplin, when he clowns with his



1912
NEW YORK HAT
with Lionel Barrymore, Charles Mailes.
Frame Enlargement



1913
A GOOD LITTLE DEVIL



1914
THE EAGLE'S MATE
with James Kirkwood



1915
A GIRL OF YESTERDAY

1916
THE ETERNAL GRIND



own comedy by suddenly becoming mock-heroic in the midst of slapstick, enacts Doug Fairbanks, with head held high and romantic valor flashing from his eyes. And Fairbanks, along with all his own lyrical movements, could, on occasion, shrug and skip away au Charlot, to underline his indifference to the odds against him.

Fairbanks and Chaplin were close, intimate friends. After Mary and Doug married in 1920, the three of them spent much of their free time at Pickfair. Together they screened their own and each other's films, discussing their results, their plans and their hopes. Mary wrote: "the three of us became almost inseparable . . . we had become virtually one family." It is not surprising that their film work bears both visible and intangible kinship.

But of the three, there was no question about who held seniority of experience. When Chaplin began work on the first film of his career at the end of 1913, Mary Pickford was already an international celebrity as the first great star of motion pictures with four years, more than 125 short dramas and three full-length features behind her. Douglas Fairbanks made his first picture in 1915 (*The Lamb*) at a time when Mary Pickford was about to demand (and receive) the then unheard of salary of \$10,000.00 a week.

The past absence of Pickford films from the programs of film societies and the showings of institutions devoted to film history has made possible the unchallenged growth of a total misconception of what her films were like. The notion prevails among the writers who have tended to side-track this creative talent that was so basic to the entire development of the silent film, that the Pickford vehicles were all rather trivial variants of the Cinderella theme. Either out of some respect for Miss Pickford's unassailable position as one of the cinema greats, or out of praiseworthy caution in view of their not having seen her films, many writers only circuitously imply that the Pickford performances were the epitome of saccharine banality, sweetness and light and all permeated with the philosophy of Pollyanna.

While it is true that Mary confessed to a penchant for tearful scenes involving the demise of some infant, a beloved parent or guardian and occasionally, of herself, the idea that the prevailing note of Pickford films was one of sentimentality is totally wrong. If Mary portrayed many versions of Cinderella, her slavey character was no feckless, weak-willed or dispirited heroine pining away for rescue at the hands of a fairy godmother or a Prince Charming. Such of her films as were devoted to the rags to riches story invariably presented the ragged one as a battling hell-cat, morally and physically committed to all-out attack against the forces of evil, bigotry or malicious snobbery that sought to frustrate the proper denouement of a triumphant, lovely girl appropriately presented in stunning closeup, her incomparable curls back-lighted and the Botticelli smile shimmering through the last glittering remnants of any left-over teardrops.

In the whole gallery of her roles she has presented us with dozens of rough and ready young ladies of action — action in many cases so rugged as to raise the eyebrows of present-day viewers whom one might suppose had supped full well of cinema horrors. Mary has been a night rider, meting out summary mountain justice in the robe of the Ku Klux Klan (in *Heart of the Hills*); she has done battle royal in a frontier saloon to bring out her drunken father (in *Rags*) whereas some writers have pictured her as being more the type to sing "Father Dear Father" in a white nightgown. She has shown us her fiance hesitating at the entrance to a brothel (in

1916
THE FOUNDLING



1918
HOW COULD YOU, JEAN?



1918
JOHANNA ENLISTS



1918
M'LISS
with Thomas Meighan



1919
DADDY LONG LEGS



1919
DADDY LONG LEGS





1920
POLLYANNA



1921
LITTLE LORD FAUNTLEROY
with Kate Price



1927
MY BEST GIRL
with Buddy Rogers

Amarilly of Clothesline Alley) and in *Stella Maris* we have seen her leading man married to one of the screen's most convincing alcoholics played with memorable distinction by Marcia Manon. The villains of *M'liss* are lynched with everyone else's hearty approval. In the swampland baby farm of *Sparrows*, Mary succeeds in preventing Mr. Grimes from tossing a kidnapped infant into quicksand, fights him off with a pitchfork and leads her young charges in flight through a nightmare morass of terror compounded by the slaver jaws of pursuing mastiff and lurking alligators.

All these roles are scarcely redolent of Sunnybrook Farm or Frances Hodgson Burnett. They are part of the wonderful variety of screen performances moulded by the gifts of Mary Pickford throughout a total of fifty-two full length feature films, into a screen character that may be considered, on a feminine plane, an achievement comparable to the creation of Chaplin's tramp.

There is a scene in *Rags*, made in 1915, that points up an essential difference between these two equally lovable personages. Mary, as Rags, lives in a broken down miner's shack with her father who is the town drunk. She is tattered and dirty, abjectly poverty-stricken. But romance has come to her in the person of a handsome young miner, Mickey Neilan. Rags invites him to lunch and in her tumble-down home, makes loving preparations, fixing a meal, setting the table with flowers in a scene that inevitably brings to mind the famous Chaplin party sequence in *The Gold Rush*. It is equally touching, the situation much the same (and, of course, Mary's version preceded Chaplin's by ten years). Rags steps out of her shack to fetch something to complete the decor. She is gone just long enough to have her father come lurching in with a drunken companion. They eat most of the food, mess up the rest and leave her pretty table in a shambles. Rags returns to see the destruction and then beholds her sweetheart on his way up the path for their first date.

In *The Gold Rush* Chaplin effectively wrenched our hearts with his agony of disappointment and chagrin when the loved one failed to show up. In *Rags* instead of feeling sorry for herself and breaking down in tearful frustration, Mary slams the door shut and goes to work. With lightning efficiency, she cleans the mess and distributes the few remaining crumbs of the luncheon on her guest's plate, then opens the door to him. When he looks at his fantastically sparse meal and at her empty plate, she smiles at him, "I was so hungry I just couldn't wait for you."

There is no doubt that, most of the time, Miss Pickford had her sights trained on the women, the young children, and on the family audience that made a rite out of attending the neighborhood movie one or two nights a week in the United States. This was the audience that demonstrated quite clearly (at the boxoffice) that it wanted Mary Pickford to play little girl roles. She had to remain the Little Mary that they themselves had discovered playing in the Biograph films when she was fifteen.

To please her family audience, she used whole menageries of cute and performing animals. There were kittens and puppies, shaggy dogs and goats, donkeys, pigs and piglets, performing geese, waltzing ponies and tipsy ducks. And she ranged quite thoroughly over the popular heroines of the younger set in those days: there was Rebecca of Sunnybrook Farm, there was Sara Crewe and Pollyanna, too. But she also gave us Madame Butterfly, the East Indian of *Less Than the Dust*, the ugly

drudge of *Suds*, the cigar puffing messenger boy of *Poor Little Peppina*, the mature DeMille heroine of *The Little American* and the tragic protector of an enemy soldier in *The Love Light*.

The fact is a tribute to the power of her personality and her beauty that Mary Pickford was discovered by no talent scout, by no producer nor director, but by the public itself. The dramatic story of her coming to the Biograph Company and to D. W. Griffith in 1909 has now become fixed as a legend. But the lost part of the story is that, earlier, she had tried to get work at the Biograph Studio and failed. When she was in Chicago with the Belasco *Warrens of Virginia* company, she tried for a film job with Essanay where, years later, Gloria Swanson and Chaplin were both to make comedies. But Essanay, too, had the historic distinction of refusing to hire Mary Pickford. Not until the spring of 1909, with the *Warrens of Virginia* closed and Mary back in New York did she try the Biograph Studio for the second time. And for the second time the office had no work for her. It was on her way out that she met Griffith who asked her if she had stage experience. Mary was able to tell him proudly, "Ten years" (although she was only fifteen). When Griffith learned that two of those years had been spent in Belasco productions, Mary was in.*

About fourteen years later Griffith was glad to point out that Mary Pickford had won her spurs in his early Biograph one-reel dramas and to suggest that he had given her the best parts in these films. Mary herself has denied such a claim. "I got what no one else wanted, and I took anything that came my way because I early decided that if I could get into as many pictures as possible I'd become known and there would be a demand for my work." Looking at many of the 1909 and 1910 Biographs tends to bear out Miss Pickford's version; she plays many bit parts, secondary roles and not until 1911 and 1912 does she seem to be carrying a reasonably large share of the leading parts.

How she could have counted on "becoming known" by being in the Biograph films of 1909 to 1912 is a mystery. The players were then anonymous and, contrary to later claims, closeups of actors were not used, not even by Griffith, until late in 1912. With the harsh, flat lighting of naked sunlight for the exteriors and mercury vapour lights in the studios of those days, with the camera fixed in position to shoot only medium long shots, differentiating one person from another from film to film was quite an achievement.

Nevertheless, Mary did stand out, even in the crowded sets of the Biograph one-reelers. In Mary's very first year she was getting notices. In the *New York Dramatic Mirror*, August 21, 1909, she is singled out in the review of the Biograph film *They Would Elope*. "This delicious little comedy introduces again an ingenue whose work in Biograph pictures is attracting attention."

Such attention did her work attract that she supplanted Florence Lawrence in the public-invented title *The Biograph Girl*. And in England, lacking an official name, she was given one by the British: Dorothy Nicholson. After Carl Laemmle had lured her temporarily away from Biograph and given publicity to her name,

*From the *New York Times* review of the stage play "A Good Little Devil," January 9, 1913: "Miss Mary Pickford not only looks the Little Juliet to perfection — a beautiful picture child — but acts the role with abundant grace and feeling and real childish spirit . . . Miss Pickford's diction is so good that it suggests the 'movies' as a desirable place for some of our actors to improve their elocution."



1925
LITTLE ANNIE ROONEY
Frame Enlargement



The rare charm and spiritual beauty of Mary Pickford transmitted so generously by the motion picture was only rarely captured in photographs. A notable exception is this portrait by Baron de Meyer made in 1923.

the secret was out and reviewers could place credit with confidence as this one did in writing of *The Italian Barber* in *Motion Picture News*, January 28, 1911: "*The Italian Barber*, also a Biograph, was most interesting because it contained 'Little Mary.' I guess Carl didn't get some 'scoop' when he secured this talented little lady. Can a duck swim?" In the *Moving Picture World* for November 2, 1912 *The One She Loved* is reviewed. "In it, once again the Biograph producer, whom everybody knows is Mr. Griffith, has succeeded in picturing something that seems to be finer and sweeter than words. The best scenes of it are also a great personal triumph for Little Mary."

In 1913 Mary Pickford left Biograph, Griffith, and film-making, as she thought, for good. She had decided to return permanently to the theatre and the title role in Belasco's *The Good Little Devil* provided her with the opportunity she hoped for. But one evening when the play was on its pre-Broadway try out run, a prophetic incident occurred. Mary described it as "the first real intimation that I had that the films were making for themselves vast audiences . . . on Christmas Day, in Baltimore, Ernest Lawford, who was one of the cast, knocked on my dressingroom door and called: "There are hundreds of people waiting in the alley to see Little Mary, Queen of the Movies, leave the theater!"

Perhaps it was those hundreds who saw her leave the theatre that Christmas Day who helped Mary Pickford decide to leave the theatre forever at the end of the successful Broadway run of the play. She left the theatre for the cinema and it is scarcely an exaggeration to say that she took most of the Belasco audiences right along with her.

In the spring of 1913, *A Good Little Devil* was filmed in New York City by Zukor's Famous Players Company. This picture, almost a straight reproduction of the play with most of its original cast, became the first of Mary Pickford's fifty-two feature films.

Thirty-one of those pictures can now be screened at Eastman House by anyone who may feel impelled to re-write the history of the cinema and to begin filling in a major, almost unknown continent on the map of motion picture achievement.

And whoever studies these films will no longer have to wonder why Mary Pickford's success was so phenomenal. Her courage, her will, her determination, her love and her faith are the life-giving elements for each one of her greatest screen roles just as they are the facts of her own life. Sometimes it seems these qualities have gone out of fashion on our contemporary screen — perhaps they are disappearing from our electronic-brained life. Whether this be true or not, Mary Pickford has had no successor on the screen.

The best part of the rediscovery of the Pickford films is that the measure of their greatness does not depend upon the isolated opinions of a few connoisseurs nor, worse, upon the cherished preciousness of the cultist's infatuation. Mary Pickford's pictures are shown repeatedly to the public in the Dryden Theatre of Eastman House. In these continuing encounters, Mary's art stays wonderfully alive; the kids still giggle and squeal over her antics. It is not unusual to hear women now and then engulfed in sobs when Mary's tears begin to glisten. For Mary still charms and always will. The poet, too, was right — there is something heavenly about Mary Pickford. It is a quality, we must admit, most uncommon in motion pictures.

JAMES CARD

AN INDEX TO THE FILMS OF MARY PICKFORD

THE LIST GIVEN HERE of Miss Pickford's early short films (1909-1913) is selective, comprising only the positive prints which can be seen at the George Eastman House, but the list of features which follows is complete (1913-1933). Original release dates are given at the left. Asterisks throughout indicate positive prints in the Eastman House collection. All films except the last four are silent.

SHORT FILMS

American Biograph (1909-1910)

The Biograph films total at least 85, none of them longer than one reel, all but one directed by D. W. Griffith and photographed by G. W. Bitzer. They include:

1909

Oct. 25 *IN THE WATCHES OF THE NIGHT

Nov. 8 *THE RESTORATION—with Owen Moore, James Kirkwood, Marion Leonard.

Nov. 11 *THE LIGHT THAT CAME—with Marion Leonard, Kate Bruce, Mack Sennett, Arthur Johnson, James Kirkwood, Joseph Graybill.

1910

Apr. 4 *AS IT IS IN LIFE—with Gladys Eagan, Marion Leonard, Kate Bruce.

June 2 *IN THE SEASON OF BUDS

June 30 *MUGGSY'S FIRST SWEET-HEART—with Billy Quirk, Flora Finch.

1911

Feb. 2 *THREE SISTERS—with Vivian Prescott, Marion Sunshine, Mack Sennett.

Mar. 6 *A DECREE OF DESTINY—with Joseph Graybill, Marion Sunshine, Jack Pickford.

Universal—"Imp" (1911)

Few of the approximately 32 one-reel films made for this company have survived. They include:

1911

Sept. 28 *TWEEN TWO LOVES (THE STRONGER LOVE). Camera: Irvin V. Willat. With William E. Shay.

American Biograph (1912)

None of the handful of films made during the brief engagement with the Majestic Company (1911) is known to exist. The return to Biograph in 1912 resulted in a number of releases again directed by Griffith and photographed by Bitzer.¹ These are one reel, with one exception noted, and include:

1912

Apr. 8 *FATE'S INTERCEPTION—with Wilfred Lucas.

Apr. 15 *THE FEMALE OF THE SPECIES—with Claire McDowell, Dorothy Bernard.

May 6 *THE OLD ACTOR—with W. Chrystie Miller, Charles West.

¹The single exception was WON BY A FISH, directed by Mack Sennett.

Aug. 1 *THE NARROW ROAD — with Elmer Booth, Charles H. Mailes.

Aug. 29 *A PUEBLO LEGEND (2 reels) —with Wilfred Lucas, Robert Harron.

Sept. 23 *FRIENDS—with Lionel Barrymore, H. B. Walthall, Harry Carey, Charles H. Mailes, Robert Harron.

Sept. 30 *SO NEAR, YET SO FAR — with Robert Harron, Elmer Booth, Walter Miller, Lionel Barrymore, Antonio Moreno.

Oct. 3 *A FEUD IN THE KENTUCKY HILLS—with H. B. Walthall, Walter Miller, Kate Bruce, Harry Carey, Jack Pickford.

Oct. 21 *THE ONE SHE LOVED—with Lionel Barrymore, H. B. Walthall, Lillian Gish.

Nov. 14 *MY BABY — with H. B. Walthall, W. Chrystie Miller, Lionel Barrymore.

Nov. 21 *THE INFORMER—with H. B. Walthall, Walter Miller, Kate Bruce, Lionel Barrymore.

Dec. 5 *THE NEW YORK HAT — with Lionel Barrymore, Mae Marsh, Dorothy and Lillian Gish.

1913

Mar. 15 *THE UNWELCOME GUEST —with W. Chrystie Miller, Claire McDowell, Charles H. Mailes, Elmer Booth, Jack Pickford, Lillian Gish, Harry Carey. (Note: this was filmed in the summer of 1912).

Famous Players—Lasky

This plug for World War I bonds, although made five years later, is only one reel in length, and is therefore listed with the short films:

1918

October *ONE HUNDRED PER CENT AMERICAN. Directed: Arthur Rosson. Camera: Hugh McClung, Glen MacWilliams. With Monte Blue, Henry Bergman.

FEATURE FILMS

Released through Famous Players and Artcraft (Paramount)

A number of the early features were photographed by Emmet Williams, the young cameraman who died in 1916 at the age of 23.

1913

Sept. 10 IN THE BISHOP'S CARRIAGE (4 reels). Directed: Edwin S. Porter. J. Searle Dawley. Camera: Edwin S. Porter. With David V. Wall, House Peters.

Nov. 10 CAPRICE (4 reels). Directed: J. Searle Dawley. With Ernest Truex, Owen Moore, Louise Huff, Howard Missimer.

1914

Feb. 10 HEARTS ADRIFT (4 reels). Directed: Edwin S. Porter. Camera: Edwin S. Porter. With Harold Lockwood.

Mar. 1 A GOOD LITTLE DEVIL (5 reels). Directed: Edwin S. Porter. Camera: Edwin S. Porter. With Ernest Truex, William Norris, Edward Connelly. (Note: filmed in May, 1913, this was the first of the Pickford features, but it was held off the market as the play from which it was taken was expected to tour).

Mar. 30 *TESS OF THE STORM COUNTRY (5 reels). Directed: Edwin S. Porter. Camera: Edwin S. Porter. With Olive Fuller Golden, David Hartford, Harold Lockwood.

July 1 THE EAGLE'S MATE (5 reels). Directed: James Kirkwood. With James Kirkwood, Ida Waterman.

Sept. 21 SUCH A LITTLE QUEEN (5 reels). Directed: Hugh Ford. With Carlyle Blackwell, Russell Bassett, Arthur Hoops, Harold Lockwood.

Oct. 26 BEHIND THE SCENES (5 reels). Directed: James Kirkwood. With James Kirkwood, Lowell Sherman, Ida Waterman, Russell Bassett.

Dec. 28 CINDERELLA (4 reels). Directed: James Kirkwood. With Owen Moore, Georgia Wilson.

1915

Feb. 1 MISTRESS NELL (5 reels). Directed: James Kirkwood. With Owen Moore, Arthur Hoops, Ruby Hoffman.

May 10 FANCHON THE CRICKET (5 reels). Directed: James Kirkwood. With Jack and Lottie Pickford, Gertrude Norman, Jack Standing, Fred and Adele Astaire.

June 7 THE DAWN OF A TOMORROW (5 reels). Directed: James Kirkwood. With David Powell, Forest Robinson, Robert Cain.

July 1 LITTLE PAL (5 reels). Directed: James Kirkwood. With Russell Bassett, George Anderson.

Aug. 2 *RAGS (5 reels). Directed: James Kirkwood. With Marshall Neilan, Joseph Manning, J. Farrell MacDonald.

Sept. 6 *ESMERALDA* (4 reels). Directed: James Kirkwood. With Ida Waterman, Fuller Mellish, Arthur Hoops, Charles Waldron.

Oct. 7 *A GIRL OF YESTERDAY* (5 reels). Directed: Allan Dwan. With Gertrude Norman, Frances Marion, Jack Pickford, Donald Crisp, Marshall Neilan, Glenn Martin.

Nov. 8 **MADAME BUTTERFLY* (5 reels). Directed: Sidney Olcott. Camera: Hal Young. With Marshall Neilan, W. T. Carleton, Olive West, Caroline Harris, Cesare Gravina.

1916

Jan. 2 **THE FOUNDLING* (5 reels). Directed: John B. O'Brien. Camera: H. J. Siddons. With Edward Martindel, Maggie Weston, Mildred Morris, Marcia Harris. (Note: this is a remake of a film first made the preceding summer; the original negative was lost in a plant fire).

Mar. 2 **POOR LITTLE PEPPINA* (7 reels). Directed: Sidney Olcott. With Eugene O'Brien, Edwin Mordant, Edith Shayne, Cesare Gravina, Jack Pickford, W. T. Carleton.

Apr. 17 *THE ETERNAL GRIND* (5 reels). Directed: John B. O'Brien. With John Bowers, Robert Cain, Loretta Blake, Dorothy West.

July 31 *HULDA FROM HOLLAND* (5 reels). Directed: John B. O'Brien. With Frank Losee, John Bowers, Russell Bassett.

Nov. 2 **LESS THAN THE DUST* (7 reels). Directed: John Emerson. Camera: George Hill. With David Powell, Mary Alden, Cesare Gravina, Russell Bassett.

1917

Jan. 8 **THE PRIDE OF THE CLAN* (7 reels). Directed: Maurice Tourneur. Camera: Lucien Andriot. With Matt Moore, Kathryn Browne Decker, Warren Cook.

Mar. 5 **THE POOR LITTLE RICH GIRL* (6 reels). Directed: Maurice Tourneur. Camera: John Van Der Broeck, Lucien Andriot. With Madlaine Traverse, Charles Wellesly, Gladys Fairbanks, Frank McGlyn, Herbert Prior, Marcia Harris.

May 14 *A ROMANCE OF THE RED-WOODS* (7 reels). Directed: Cecil B.

DeMille. Camera: Alvin Wyckoff. With Elliott Dexter, Charles Ogle, Tully Marshall, Raymond Hatton.

July 2 **THE LITTLE AMERICAN* (5 reels). Directed: Cecil B. DeMille. Camera: Alvin Wyckoff. With Jack Holt, Hobart Bosworth, James Neil, Guy Oliver, Ben Alexander, Walter Long, Raymond Hatton, Ramon Novarro (extra).

Sept. 3 **REBECCA OF SUNNYBROOK FARM* (6 reels). Directed: Marshall Neilan. Camera: Walter Stradling. With Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Josephine Crowell, Wesley Barry.

Nov. 12 **A LITTLE PRINCESS* (5 reels). Directed: Marshall Neilan. Camera: Walter Stradling, Charles Rosher. With Norman Kerry, Zazu Pitts, Katherine Griffith, Anne Schaefer, Theodore Roberts, Gertrude Short, Gustav von Seyffertitz.

1918

Jan. 21 **STELLA MARIS* (6 reels). Directed: Marshall Neilan. Camera: Walter Stradling. With Conway Tearle, Camille Ankewich (Marcia Manon), Ida Waterman, Josephine Crowell.

Mar. 10 **AMARILLY OF CLOTHESLINE ALLEY* (5 reels). Directed: Marshall Neilan. Camera: Walter Stradling. With Norman Kerry, Herbert Standing, William Scott, Ida Waterman, Wesley Barry, Kate Price.

May 12 **M'LISS* (5 reels). Directed: Marshall Neilan. Camera: Walter Stradling. With Theodore Roberts, Tully Marshall, Thomas Meighan, Charles Ogle, Monte Blue.

June 23 *HOW COULD YOU, JEAN?* (5 reels). Directed: William Desmond Taylor. Camera: Charles Rosher. With Casson Ferguson, Herbert Standing, Spottiswoode Aitken, Zazu Pitts.

Sept. 15 **JOHANNA ENLISTS* (5 reels). Directed: William Desmond Taylor. Camera: Charles Rosher. With Anne Schaefer, Fred Huntley, Monte Blue, Douglas MacLean, Emory Johnson, Wallace Beery.

1919

Apr. 21 *CAPTAIN KIDD JR.* (5 reels). Directed: William Desmond Taylor. Camera: Charles Rosher. With Douglas MacLean, Robert Gordon, Spottiswoode Aitken.

Released through First National

May 12 *DADDY LONG LEGS (7 reels). Directed: Marshall Neilan. Camera: Charles Rosher, Henry Cronjager. With Mahlon Hamilton, Marshall Neilan, Wesley Barry.

Sept. 1 THE HOODLUM (6 reels). Directed: Sidney Franklin. Camera: Charles Rosher. With Max Davidson, Dwight Crittenden, Andrew Arbuckle, Ralph Lewis, Buddie Messenger. (The negative of the version prepared for British circulation is in the Eastman House vaults.)

Dec. 1 *HEART O' THE HILLS (6 reels). Directed: Sidney Franklin. Camera: Charles Rosher. With John Gilbert, Sam De Grasse, Claire McDowell.

Released through United Artists

1920

Jan. 18 *POLLYANNA (6 reels). Directed: Paul Powell. Camera: Charles Rosher. With William Courtleigh, Helen Jerome Eddy.

June 27 *SUDS (5 reels). Directed: Jack Dillon. Camera: Charles Rosher. With William Austin, Theodore Roberts.

1921

Jan. 9 *THE LOVE LIGHT (7 reels). Directed: Frances Marion. Camera: Charles Rosher, Henry Cronjager. With Fred Thomson, Evelyn Duno, Raymond Bloomer.

May 17 *THROUGH THE BACK DOOR (6 reels). Directed: Alfred E. Green, Jack Pickford. Camera: Charles Rosher. With Gertrude Astor, Elinor Fair, Wilfred Lucas, John Harron, Adolphe Menjou, Peaches Jackson.

Sept. 16 *LITTLE LORD FAUNTLE-ROY (10 reels). Directed: Alfred E. Green, Jack Pickford. Camera: Charles Rosher. With Claude Gillingwater, Kate Price.

1922

Nov. 12 *TESS OF THE STORM COUNTRY (10 reels). Directed: John S. Robertson. Camera: Charles Rosher. With Lloyd Hughes, Gloria Hope, Jean Hersholt.

1923

Sept. 3 ROSITA (9 reels). Directed: Ernst Lubitsch. Camera: Charles Rosher. With George Walsh, Holbrook Blinn, Irene Rich, George Periolat.

1924

May 25 *DOROTHY VERNON OF HADDON HALL (10 reels). Directed: Marshall Neilan. Camera: Charles Rosher. With Lottie Pickford, Allan Forrest, Clare Eames, Marc MacDermott, Estelle Taylor, Anders Randolph.

1925

Sept. 18 *LITTLE ANNIE ROONEY (10 reels). Directed: William Beaudine. Camera: Charles Rosher, Hal Mohr. With William Haines, Gordon Griffith, Carlo Schipa, Vola Vale.

1926

Sept. 26 *SPARROWS (9 reels). Directed: William Beaudine. Camera: Charles Rosher, Karl Struss, Hal Mohr. With Gustav von Seyffertitz, Mary Louise Miller, Roy Stewart.

1927

Nov. 13 *MY BEST GIRL (9 reels). Directed: Sam Taylor. Camera: Charles Rosher. With Charles "Buddy" Rogers, Hobart Bosworth, Mack Swain, Lucien Littlefield.

Nov. THE GAUCHO (10 reels). Directed: F. Richard Jones. With Douglas Fairbanks, Lupe Velez. (Note: Miss Pickford made a brief appearance in this as The Madonna).

1929

Mar. 30 *COQUETTE (9 reels). (Sound). Directed: Sam Taylor. Camera: Karl Struss. With John Mack Brown, George Irving, Louise Beavers, Matt Moore.

Oct. 26 *THE TAMING OF THE SHREW (8 reels). (Sound). Directed: Sam Taylor. Camera: Karl Struss. With Douglas Fairbanks, Geoffrey Wardell, Dorothy Jordan, Clyde Cook. (Note: The Eastman House print of this is a 7-reel silent version.)

1931

Mar. 14 *KIKI (10 reels). (Sound). Directed: Sam Taylor. Camera: Karl Struss. With Reginald Denny, Margaret Livingston.

1933

Mar. 16 SECRETS (9 reels). (Sound). Directed: Frank Borzage. Camera: Ray June. With Leslie Howard, C. Aubrey Smith, Blanche Frederici, Ned Sparks, Ethel Clayton, Bessie Barriscale.

“NO MAGIC, NO MYSTERY, NO SLEIGHT OF HAND”



Although considered slightly scandalous, early Edison film *The Kiss* was shown in a Rochester, New York, church in 1897. This drawing is from an early film poster, c1898.

IN 1896 MOTION PICTURES WERE NEW. New York, London, Paris flocked to see the latest filmed views, the latest projecting devices. The Eidoloscope, the Kinetographe, the Cinématographe, the Bioscope, the Veriscope, the Vitascope and other "scopes" shot forth their pictures onto screens to flabbergast audiences.

Rivalry between nations for honors of priority in invention ran high. Stinging accusations crossed the Atlantic. Quarrels flared within the borders of countries.

New York City was the chief showcase in America for the newest developments in films and projectors. But everywhere enthusiasm surged up, as we can judge by the impact of motion pictures in such a city as Rochester, New York. Consider Rochester: in 1896 it was seven hours by train from New York City; its population was around 160,000; it was then, as now, third largest city in the state. Although a great photographic center, its delight in the novel medium of *moving* photographs can surely stand as typical of cities of similar size throughout all the country.

Rochester was a tardy host to the motion picture devices which emanated from the workshops of America and Europe. Its welcome may have come late, months after the huzzahs of New York City had died into history, but when it came it was wonderfully thorough. Fragile brown newspaper files spill out detailed advance notices and reviews to shame the skimpy lines in Manhattan dailies.

There was virtue in the circumstance that Rochester's entertainment world sparkled in only a handful of theaters. This meant less competition from opera, orchestras, legitimate theater, even from vaudeville itself (with its prancing dogs, its monologuists, its song-shouters and its cake-walking clowns) to crowd motion pictures down to a mere mention. The motion picture's relation to vaudeville was extraordinarily close at the beginning. It shared the same bill as one more item in the parade of talent. In Rochester, as in most other cities, motion pictures rode the flying coattails of vaudeville for the first ten years of their existence.

The Rochester story begins in January, 1896, when those who skimmed the Saturday newspapers with a weather eye to coming attractions at Wonderland Theater were most gratified to learn that a miraculous mechanism was about to visit their midst, for their amusement and mystification.

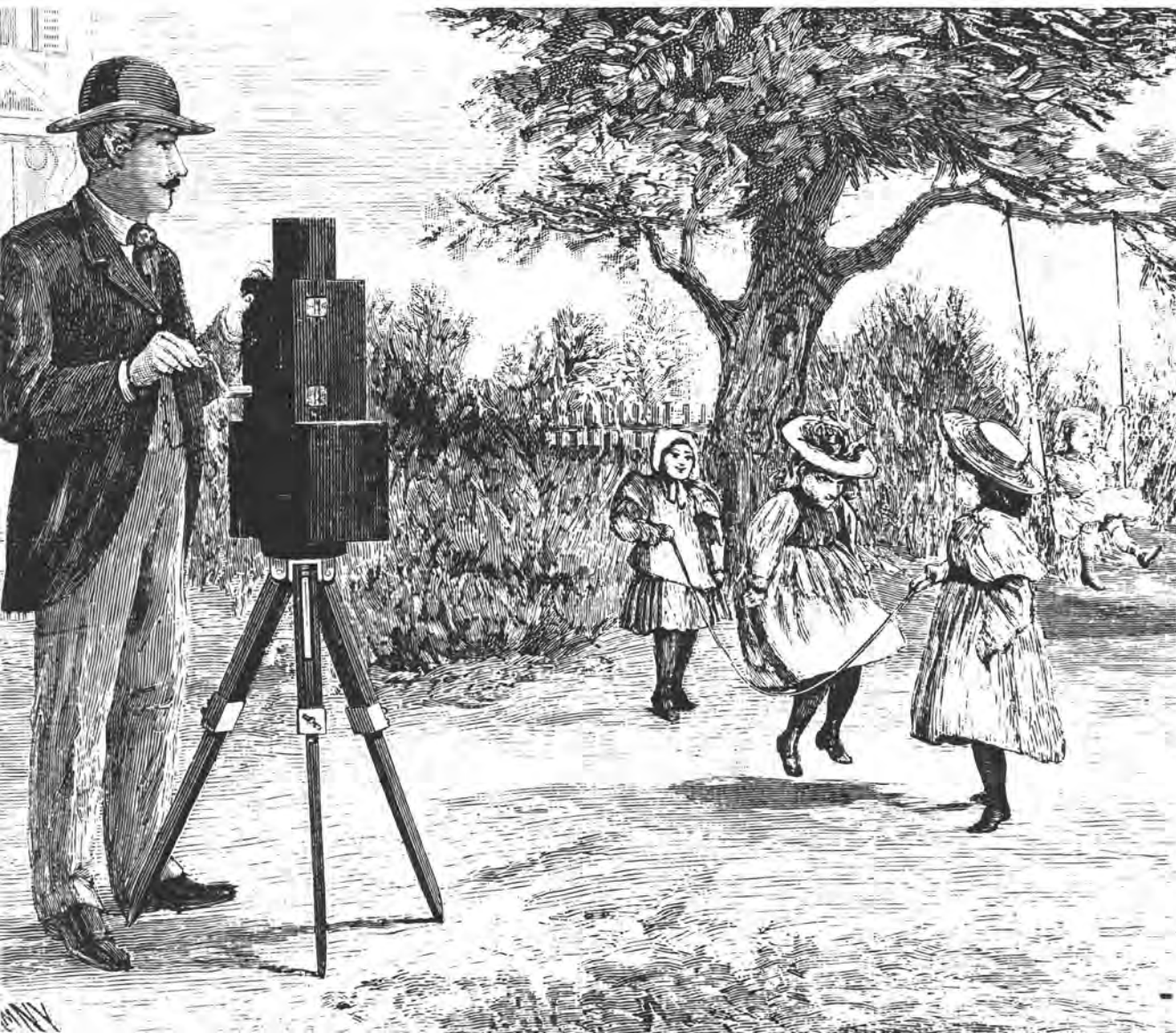
"First production in Rochester of . . . [the] wonderful Eidoloscope," announced the Wonderland advertisement on Jan. 18, with restraint peculiar for show business. "An improvement on the [Edison] Kinetoscope, showing life size figures thrown on canvas of Prize Fights, Wrestling Matches and Horse Races, without the attendant brutality. Worth three times the price of admission to see this novelty alone." On another page it was further explained that the Eidoloscope was the brain-child of the American inventor Woodville Latham, who had already exhibited his wonder in New York City.

The following historic Monday, when the new vaudeville bill commenced for the week, Rochesterians pressed into Wonderland to witness on a program otherwise devoted to "live" diversion their first projected motion pictures, as distinct from those they had previously seen in the Edison kinetoscope, a boxed peep-show device capable of entertaining only one viewer at a time.

The experience is best described by the Rochester *Democrat & Chronicle* which adds a touch of prophecy and also informs us that rear projection was in use: "Eidoloscope pictures, like magic lantern pictures, increase in size in proportion to the distance of the lens from the screen and the stage of Wonderland is so

WONDERLAND THEATER.
**LUMIERE'S
CINEMATOGRAPHE**
*The Wonderful
Animated Pictures*
And a Strong Vaudeville Company.
CONTINUOUS PERFORMANCES,
1.30 to 5.30 and 7.00 to 10.45.
Admission, 10c, 15c, 20c

Above: Arrival of French Lumière Cinématographe at Wonderland on Nov. 2, 1896, for a record-breaking 17-week stand was announced thus in Rochester Post Express. Below: Operator cranking lightweight Lumière camera, 1897.



shallow that the moving figures in Eidoloscope pictures shown there cannot be made more than a foot or so in height. Sometimes, too, slight alterations in the focal distance momentarily dim the image. Nevertheless, the exhibition is most remarkable and to those who have never seen a Kinetoscope must be a really startling novelty. A magic lantern picture of a four-round bout with the gloves which faithfully reproduces every minutest movement of principals, referee and spectators is a rather marvelous thing, when you come to think of it. When color photography is a commonplace, as it soon will be, and the details of the Eidoloscope are perfected, the drama is going to have a formidable rival fifty years hence in the lifelike reproductions of the most stirring events of present history that can then be shown to posterity exactly as they occurred . . ." The participants in the fight were Young Griffo and Barnett. There was also a filmed skirt dance by the Nichols sisters.

Encouraged by audience reaction, the manager of Wonderland booked the Eidoloscope for a second week, featuring its reproduction of "the great wrestling match between Donald C. Ross and Ernest Roeber," but adding a skirt dance and "a small portion of a horse race."

These displays at Wonderland, wondrous and unaccountable as an Arabian Night's adventure, flung open the doors to the first decade of motion pictures in Rochester, extending from 1896 through 1905. By 1906 the city could drop in on its first nickelodeon, the Bijou Dream, which gave films a white-facade theater all to themselves and marked off another chapter in local film history by indicating the impending divorce of films from vaudeville.

The pioneer decade divides quite naturally into two shorter periods, the first of them expiring in 1901, and that last verb is exactly chosen. For five years there was rarely direct competition: on only 26 days were films available in more than one theater at once. Competition of a subtler kind prevailed — between France and America. First one performed, then the other; in unconflicting engagements, with one exception. The opening half of the decade determined whether the field was to be seized by the French producing firm Lumière Brothers, which invaded confidently on three occasions, or by American Mutoscope & Biograph Company (Biograph), late in appearing. Two nations seemed to stake their reputations on the outcome.

For five years Rochester thronged to the theater to enjoy the yields of the struggle in a broad variety of films, often made in distant parts of the world, with novelty at a premium. Flirtations with sound, color and big screen remind us that tentative gestures sixty years ago underlie the thundering pageant-frescoes of the motion picture today.

After the Eidoloscope showing in January, 1896, some months passed before Rochesterians viewed motion pictures again. This privilege beckoned to those who journeyed out six miles by electric or steam cars or whatever, to the shores of Lake Ontario where Ontario Beach Park spread an enticing array of pavilions, rides and side-shows. The summer of 1896 was not profitable for the park (perhaps word had gotten around about the numerous shell games conducted by the "Big Mitt" gang), and the Vitascope, which was playing there, may have been introduced in the desperate hope of brightening the closing days of the season. If so, why wasn't it advertised?

A feature article in the *Democrat & Chronicle* of Sept. 14, 1896, tips us off to the presence of the Vitascope, a fact not disclosed in the general advertising for the park. Assuming the Vitascope was what it claimed to be, this was the invention of Thomas Armat of Washington, D. C., first publicly exhibited at Koster & Bial's Music Hall in New York City the preceding April and called "Edison's marvel." Edison, always reluctant to have his films projected, had waited too long to develop his own projector. With the world demanding to see movies projected on a screen, he purchased the right to manufacture Armat's Vitascope. These were the days of secret schemes and jealously guarded experiments: for publicity purposes, it was arranged to link Edison's name with the Armat machine.

In the feature article a fictitious pair of rubes, Sally and Billy, leave the farm to visit Ontario Beach Park and "finally brought up against the Vitascope . . . in they went." Billy becomes excited over a "picture that was thrown upon the screen which showed an indignant farmer and his son chastising a city chap for making love to the rustic daughter and sister," and even more so over a film of a female "dancer and contortionist . . . depicted on the white sheet." Sally objects to "that wild thing . . . [cutting] up all them capers in them short skirts" and wonders if "she's the bloomer girl we read so much about?" Billy breaks away from her, determined to discover "where that gal's hidin,'" pushes behind the sheet and discovers the projectionist alone with his machine. (Rear projection again.) Billy is pacified with the explanation that it is only "an electric picture," but tries to buy the machine and his offer is refused. It is not for sale. He returns to Sally. "By this time the ballet dancer had given place to a scene at the beach, where the waves were rolling mountains high, and a boat was tossing helplessly about."

Early the following month Fitzhugh Hall in Rochester brought the Vitascope into town, advertising three daily performances of "The Latest Fad — Animated Pictures, as revealed by that most wonderful of all inventions, the Vitascope." Although screenings ran for three days, four papers rigorously ignored the showings, regardless of whether an advertisement had been placed in their columns or not. There were no reviews. This is our loss, as the Fitzhugh programs were undeniably the very first in town to be entirely devoted to motion pictures, without the slightest help from vaudeville.

What followed was scarcely less curious. Cook's Opera House booked "Edison's Kinematographe" for Oct. 12 through 14, proclaiming in the billowing language of the circus barker: "There is no magic, no mystery, no sleight of hand, but a bona-fide reproduction in life size, of every human emotion, every human action, every action of lower animal life, everything that 'is' be it animate or inanimate, human or beast, that can possibly be conceived . . . The marvelous mystifying power of this invention, has been acknowledged by London, Paris and New York."

Had Cook's merely carried off the Vitascope from Fitzhugh Hall? If so, why did they advertise their prize in terms which suggested both an American and a French projector (since the Lumières were successfully featuring a "cinématographe")? No wonder the *Rochester Herald* babbled confusedly of "the Kinematographe or Vitascope or whatever it is."

The manager of Cook's, however, claimed he had secured the kinematographe during a July trip to Europe and the continent. "While in Paris he dropped into the Folies Bergère in search of talent. The Kinematographe was being exhibited

AMUSEMENTS.

WONDERLAND

J. H. MOORE, Prop.

Week of March 29th.

For Sure . . .
The Last Week
Of The . . .

BIOGRAPH

New Views--All Comic.

So See It While You Can.



HANLEY. LOGAN AND HANLEY.

A Specially Engaged Company of
Metropolitan Vaudeville Artists.

Little Annie
Laughine

The Child Wonder.

Hanley, Logan and
Hanley

*The Song Farce
Comedy Trio.*

Meyer Cohen,

Tropical Songs.

The McDonough
Trio,

Grotesque Demons.

Harry C. Stanley

AND

Adele Jackson,

*Laughable Comedy,
'Before the Bail.'*

Gilbert Girard

Animal Imitator.

10c

15c

and

20c

VIEWS.

Waiting for Hubby.

Ketchum & Stuffem's
Sausage Factory

Pussy's Bath

Why Papa Can't
Sleep

Drunken Acrobat

13th Infantry
U. S. Army

Caught in the Act
Prodigal's Return

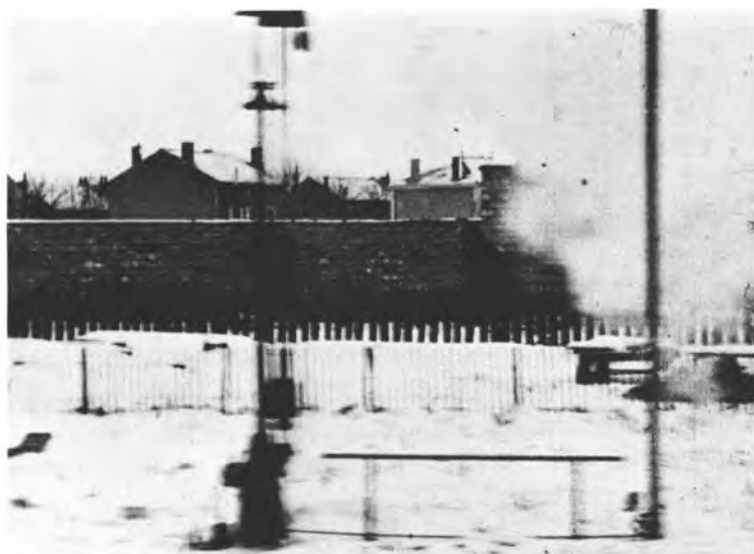
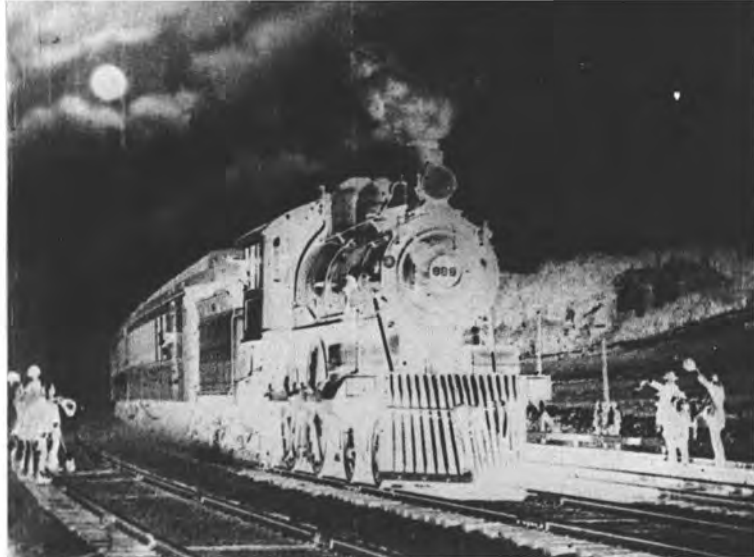
Hard Wash

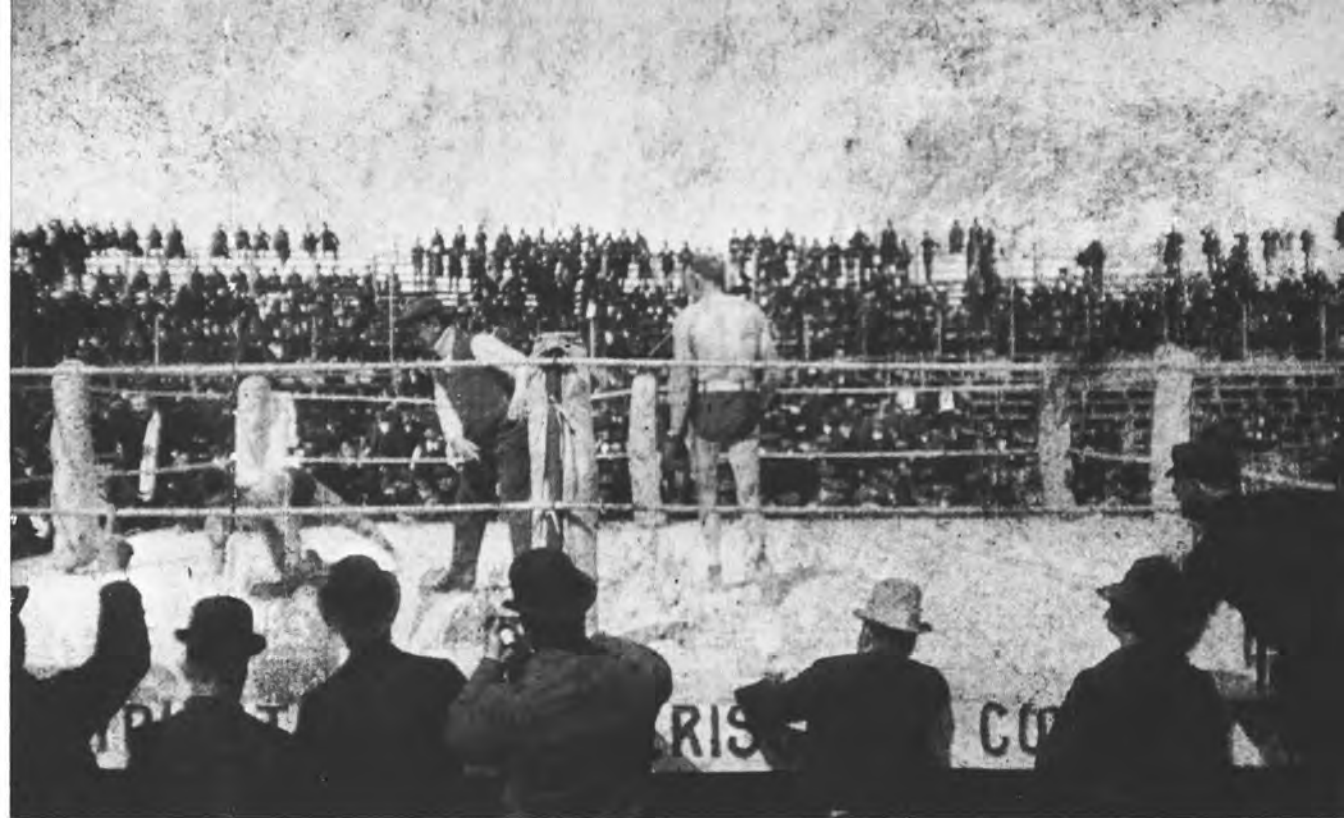
Empire Express

A Good, Big Show.

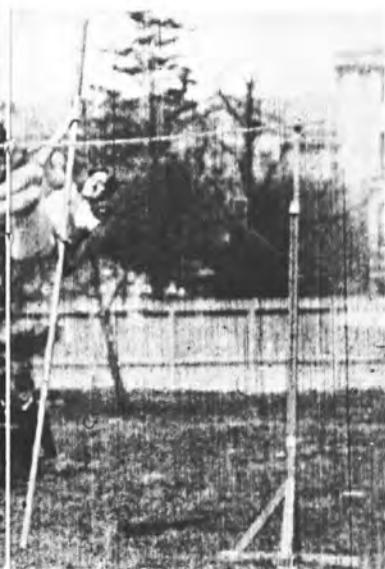


Left: America retaliates with the Biograph, here entering final week of spring engagement in 1897. Bill closed with **Empire State Express** (see next page). Above: Motor-driven Biograph camera in the Vatican, 1898.





Left, above: Biograph's **Empire State Express** as re-issued later (1900-1901). Instead of positive, negative was used as film, tricked out with inserted moon and cloudy night sky, but with Engine 888 still on job. Left, middle: Unidentified Lumière film (c1896) taken from moving train. Wall poster further on indicates this is Lyons, France, site of Lumière factory. Left, below: Unidentified war scene, but very possibly Biograph's Boer War subject of "train load of British troops . . . en route to Frere Camp," shown in Rochester week of May 7, 1900. Below, center: **Pole Vaulting at Columbia University** (Biograph), shown in town November, 1899, was run backwards to amuse audience. Below, right: **Run of the Atlantic City Fire Department** ended when one horse-drawn engine swerved out of line, smashed Biograph camera, barely missing cameraman, who jumped for his life. Shown week of March 28, 1898. Above: Knock-down in 14th round of championship fight at Carson City, Nevada, in 1897. Fitzsimmons (right) watches Corbett trying to rise from canvas. Proportions of this old Veriscope film suggest modern wide-screen. (All frame enlargements.)



there. He, like the rest of the audience, was dumbfounded by its revelations . . . What was the price for America? The reply was staggering. The hesitation was but momentary and the deal was closed . . ." Very well, why the hocus-pocus about Edison? What exactly *was* the Kinematographe?

All this aside, it was a hit, as a review of the performance testifies: "The 'Kinematographe,' Edison's great invention, depicted clearly the marvels of photography. The [railroad] station at Peekskill was shown on the canvass and in the distance could be seen a train approaching. It was coming with lightning rapidity, but the quiet working of photography did not miss a single action and the train came steadily forward, until, as it passed the station the audience could distinguish Engine 999 and the Empire State Express. Everybody applauded. Other scenes depicted . . . a tub race, the coronation of the present czar, a watermelon match, a Parisian street scene, march of the French school children." There was also a New York City street scene.



Both the Eidoloscope and the Kinematographe showings proved no more than test runs. The first really grandly triumphant campaign to establish films in Rochester was launched the week of Nov. 2, 1896, when the Wonderland manager booked the Lumière Cinématographe for two weeks. This French invention had been astounding New York City since late June. With an allure unprecedented in the history of Rochester entertainment, chalking up the longest run of any one attraction ever presented in a place of amusement up to that time, it whirled off films at Wonderland for a full seventeen weeks!

Opening night of the Cinématographe at Wonderland was the scene of raging excitement among an audience well primed for miracles. "The moving figures," said the *Post Express*, "render the pictures wonderfully realistic. The first scene presented last night was the unveiling of a monument in Berlin. As company after



Whoosh! In matter of seconds, historic old Star Theatre, corner of Broadway and 13th Street, New York City, is razed. To produce this illusion of abruptness, Biograph camera was kept constantly at work during wrecking operation of 1901 "with specially devised electric apparatus four weeks, during which time exposures were made every four minutes, eight hours a day." Shown Rochester, 1903. (Frame enlargements).

company of soldiers marched rapidly past the reviewing stand, the audience fairly went wild with delight." This view was succeeded by eleven others, including a London street scene in which "the audience plainly saw the smoke from . . . [the] cigar" of a strolling man. The three subjects on that program most familiar to film historians today are the demolition of a wall, the arrival of a French fast mail train at Ciotat, and the charge of the French Cuirassiers.

The *Rochester Herald* confided; "The films used are about one and a quarter inches wide and ninety feet long; and on every one there are about nine hundred photographs. These pass before the lens at the rate of fifteen per second, so that the whole nine hundred only occupy a minute of time in passing before the eye of the spectator."

Wonderland rejoiced in its possession of the Cinématographe for the next sixteen weeks. Normally, 12 views were shown each week on a program assembled by adding from four to six new subjects and repeating the most popular items from the week before. In this way some 115 short films reached Wonderland's screen, photographed in those exotic parts of the world to which the enterprising Lumière cameraman had traveled: Moscow, Budapest, Venice, Dresden. American views joined the repertory in December, 1896, but only after a clumsy routing back through the Lumière factory in Lyons, France, for processing. Rochester now marvelled at Brooklyn Bridge on the screen, Niagara Falls, Fulton Street in Boston, Michigan Avenue in Chicago.

Three items claim more than passing notice because of either unusual filming conditions or unusual manner of presentation on the program. *Scene from a Moving Train* (week of Jan. 4, 1897), surveying the havoc of floods in Mâcon, France, is the earliest of the Lumière films shown in Rochester which indicated that the camera was mounted on a moving vehicle, presaging the more general fad several years later for photographing from a train in motion. In the final week, Wonderland screened *Blind Man's Buff*, "made more real by the voice of Mimic Royce behind the scenes." Here we have a primitive experiment with "talking" pictures. On the same program, *French Dragoons Crossing the Saône* had nearly run its course when it was suddenly reversed and the horses began swimming backward and scrambling hind-side-fore up a steep bank. Not an accident, the reversed action had been deliberately planned and advertised in advance. The spectacle of backward motion repeatedly figures on early programs.

Not until February, 1897, did the Cinématographe depart, the last three days of the prolonged engagement coinciding with showings of the rival "Edison Projectoscope" at the Central Church (for want of a down-town theatre outlet). The Edison pictures exhibited "several color effects" and benefited by the presence of the State Industrial School boys' band to present stirring music during the McKinley procession scene. The Projectoscope impressed one reviewer as "steadier and free from the eye-torturing flickers" of the Cinématographe and the Vitascope.

Wonderland now, in the restless search for novelty that characterized every lively vaudeville operation, turned to an American projector, the Biograph, and to the catalogue of Biograph films. The Biograph was installed immediately at Wonderland. This machine had already played a Rochester debut at Cook's late in November, 1896, a month after the New York City opening. Nine subjects ranging from Niagara Falls through the Empire State Express, and Joe Jefferson in a scene from

Rip van Winkle, to *Major McKinley at Home* had been advertised. Perhaps because of cautious publicity, the Biograph debut at Cook's had slipped by as a rather routine affair. The *Post Express* referred to "the Biograph, without which or something like it, no well regulated vaudeville seems able to exist."

Yet the Biograph was to sweep all competitors from the field, but before it could be shown at Wonderland in March, 1897, Wonderland had to re-condition an audience to which for seventeen weeks it had extolled the marvels of the Cinématographe. Patrons were steered toward the Biograph through the claim that "its pictures are almost completely free from the flicker of the Cinématographe. A very much larger screen will be used completely filling the proscenium arch . . . [because] the Biograph throws a very much larger picture than does the French machine.* Another point . . . is that, being an American machine, there will be more home views . . . [All] ten views announced for the opening week will be American . . . [As] important events occur anywhere on this side of the Atlantic they will be produced very soon afterward on the Biograph." The McKinley inauguration, for instance,

Wonderland's first Biograph program repeated seven views already shown at Cook's and added three fresh ones of the New York City fire department, the American flag and the chutes at Atlantic City. The house was jammed long before the first performance was scheduled to begin, "and this despite inclement weather."

Biograph stayed five weeks, the beginning of the conquering wedge of American-made films. In the face of this foray, Lumière ventured back for a second booking at Wonderland, retiring to leave Biograph a nearly complete victor as of December, 1897. One further re-entry by Lumière (February, 1898) completes the record of their activities. On the other hand, there were five more return engagements of Biograph through 1901.

In five years over 300 Biograph views were screened. Every one of those shown in Rochester in 1896-1897 had been filmed on American ground. This intensive domestic survey had proved a weapon to rout the Lumières. But this type of chauvinism was dumped abruptly upon the outbreak of three wars conducted on foreign soil: the Spanish-American War (1898), the Boer War (1899-1902) and the Boxer Rebellion (1900), scenes from all of which flashed out upon local screens under Biograph auspices.

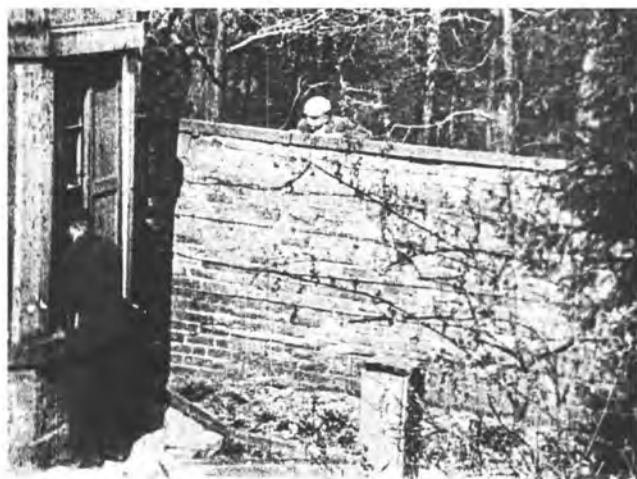
Audiences left no doubt as to their opinions and preferences. They expressed approval by hearty clapping, endorsing Queen Victoria during the Boer War, although they may have disagreed with British policy in South Africa. A Biograph film of Victoria's visit to Ireland in 1900 "was tremendously applauded . . . It is evident that Queen Victoria's personal popularity among Americans has not been seriously affected by recent events." At other times, rage lashed out, as it had once in the case of a Lumière view of the Spanish infantry, shown late in 1896, and "greeted with a storm of hisses, aptly illustrating the condition of the American mind on the Cuban question." Feelings boiled into greater aggravation more than a year later during a Biograph showing in April, 1898, and a Spanish warship view

*In size, Biograph films differed from both Edison and Lumière films, which were of standard 35mm. dimensions. The images on Biograph films were roughly 2¼ inches high by 2¾ inches wide. Impressions were taken and projected at a rate of between 30 and 40 frames a second, by means of a battery-driven motor.



Left to right, each row: In chronology of international production, Great Britain's **A Daring Daylight Burglary** (1903) preceded America's famous **The Great Train Robbery**, was even imported and circulated here before work on the later film was begun. Points of similarity indicate American film depended partly on this British model. A rare film, long thought to have disappeared completely before this print was given to Eastman House, **A Daring Daylight Burglary** was cited as early as 1905 as the first developed example of the "chase" film. Here is catalogue description: "The opening scene shows the garden of a country gentleman's house. The burglar enters the yard by scaling the wall . . . breaks open the window and enters the house. Meanwhile, a boy has observed the burglar . . . [and runs for help] to the village police-station . . . The policemen enter the yard by the wall . . . [On] the house-top . . . a desperate struggle ensues between . . . policeman and burglar in which the former is **thrown from the roof** to the road below . . . His comrade summons the Ambulance . . . [Two policemen take up the trail and participate in] the exciting chase down the cliff, over the stepping stones of the river. The scene again changes to a country railway station . . . just as the train moves off, the burglar rushes across the platform and enters a compartment . . . The last picture shows another railway station, some miles away, to which the police have telegraphed, and just as the burglar alights from the train he is promptly captured . . ." (Frame enlargements).





had to be eliminated from the program. "At first the audience hissed and with every performance there were indications of an approaching storm. Finally the gallery gods showed their disapproval with potatoes and other garden truck, and as the management did not care to start a grocery, the obnoxious picture has been permanently removed."

In May, 1900, the *Democrat & Chronicle* challenged the authenticity of one of the Biograph war views as follows: "... [A view] ... showing a trainload of British troops 'en route' to join Buller at Frere Camp [Boer War] is apparently genuine. As much cannot be said for the alleged picture of American troops charging a force of rebels in the Philippines. If it is what it is represented to be, the camera must have been stationed just in front of the Tagalog position and in the direct line of fire, when the picture was taken. *A Drill at Van Cortland Park* would probably correctly describe it."

War views did not monopolize the screen, however. There was an ample supply of comic fictional interludes, and an occasional trick film. A panoramic view of Conway, England, taken from the front of an express train prompted Cook's to advertise in October, 1898, "the greatest Biograph picture ever taken . . . The film is 750 feet long and is the longest in existence." Even at that, it lasted for only three minutes on the screen. A Paris fire film topped it for length five weeks later. Audiences were properly awed.

Sensing the need to stimulate renewed interest, Biograph brought its camera to town in the fall of 1899, and this was announced in the *Democrat & Chronicle* on Sept. 3: "Rochesterians who happened to pass the Four Corners at about the hour of noon on Saturday, August 26th, just a week ago yesterday, had their attention attracted by a queer looking machine that seemed to be taking pictures. Many people stopped to watch it. If they visit the Cook Opera House this week they probably will find themselves the observed of all the observers, for the queer looking machine was a biograph camera . . ."

Other Rochester congregations passed before the Biograph camera: the fire department ("eight pieces of apparatus . . . under full speed. The run . . . was made expressly for . . . exhibition purposes"), the police on parade, employees of Eastman Kodak and Bausch & Lomb leaving work.

A program at Cook's in November, 1899, constituted an important deviation from the usual formula of vaudeville-with-Biograph, for the emphasis was squarely upon films, six of which showed Pope Leo XIII in the Vatican Gardens. Also on the same program, which included miscellaneous "live" vocal and instrumental selections, were scenes of a different character, including one of pole vaulting at Columbia University, run first forward and then backward. There was no vaudeville.

Several stray engagements apart from the conquering Biograph ought to be recorded from this early time, and these are mainly concerned with the disparate subjects of Passion Plays and Prize Fights. For two weeks in February, 1898, Fitch-hugh Hall played Lumière's authentic version of the Passion Play as re-enacted in the Bohemian village of Horitz. The print was on its way to New York City which had already given patronage to a fake record of this sacred pageant filmed on a Manhattan rooftop and fobbed off as an import. Organ accompaniment, a descriptive lecture and vocal selections ensured a deluxe presentation of the two-hour showing. With questionable taste a dry goods firm later in the year offered free

tickets for what may have been the same film to "all customers purchasing 25 cents worth of goods or over." Screenings were held on the premises. Fitzhugh Hall's Passion Play film of January, 1899, promised "34 pictures, eight of which are introductory."

Filmed prize fights were invariably controversial. Witness the August, 1897, run of Veriscope pictures of the great Corbett-Fitzsimmons championship match. Had a slow count protected Fitzsimmons in the 6th round so that he could eventually win in the 14th? In July, 1899, the season's largest crowds mobbed Ontario Beach Park where a gala vaudeville bill included films of the championship bout between Jeffries and Fitzsimmons. It was not the real thing, but a tamer re-creation to replace the photographically botched record of the actual fight. When these films played a return date at the park in August, a huge curtain was hung outside the auditorium, and on this the pictures were projected every evening for at least a week.

An eager audience at the Empire Theater in December, 1899, was affronted by a fly-by-night New York company's bootleg account of the Jeffries-Sharkey fight secured on a small camera smuggled into the crowd on the evening of the fight. Except for three or four wretchedly-focused rounds, the exhibition was faked. "That is, it was merely a repetition of the same rounds run through slower or faster as the operator saw fit . . . It did not take the spectators any great length of time to become acquainted with the fact that they were up against a legal bunco game, and when they discovered the fraud those who were posted on the fight began to call for certain incidents and name the rounds duplicated. It was a very disgusted crowd which filed out of the exits . . . , and it is safe to say that if a similar exhibition were to be given . . . [again] there would not be a corporal's guard present."

Although beaten to town by this dismal hoax, the authorized version of the same fight played three days in February, 1900. Said a Rochester paper: "Though the exhibition lasts over two hours (the film being said to be over seven miles long), the pictures are so clear and the 'flickering' effect has been so modified by recent improvements in the machinery that the strain on the eyes is not great . . ." One minute before the end, Jeffries' left glove had come off, but the camera had chosen this precise moment to die. As the traveling narrator expressed it: "one of the fuses blew out and the critical moment was lost."

For some unstated reason, between March, 1901, and January, 1903, motion pictures vanished completely from Rochester theatre programs. Why? Were audiences tired of them? At any rate, films were out, in utter eclipse. The situation may have been quite uncomplicated. In five years those motion pictures that reached Rochester had not really progressed. They were still, for the most part, brief, fragmentary, rudimentary. The few that have survived the dissolution of time win us now with their simplicity, but there is a limit to that sort of appeal, and Rochester audiences may have balked.

After a blank of nearly two years, on Jan. 18, 1903, films returned, appearing on a single Sunday evening vaudeville program at Cook's "shown by the Edison Vitagraph." They were still in danger of permanent extinction, however. Their rescue came single-handedly from the introduction and advance of the "story" film, risen from the ashes of comic skits, and comprising a series of scenes related to a central character or group of characters. Enter sustained interest and suspense.





In the wake of *Personal* Biograph released another uproarious chase film *The Lost Child* (1904) in which passing stranger (left, above) is pursued as kidnapper of child who actually has fallen asleep in dog-house; ladies, policeman and old gentleman in wheelchair join chase (left, middle); but stranger when caught opens mysterious basket (left, below) and exhibits (right) not a child but guinea pig. Note that film breaks here into dramatic close-up to emphasize display of hitherto-hidden acticle. Legend has it that D. W. Griffith "invented" interpolated close-up four years later. Cameraman for *The Lost Child* was G. W. Bitzer, who later teamed with Griffith in Biograph productions. *The Lost Child* was shown in Rochester at end of 1904. (Frame enlargements.)

One of the earliest of the story films to confront Rochester audiences was the famous *A Trip to the Moon* of the French producer Georges Méliès, shown in the summer of 1903 as a stylish sandwich between the third and fourth acts of a stock company's performance of the stage melodrama "Saved from the Sea." "The film runs for about fifteen minutes," reported a Rochester paper, "and shows the voyage of some enterprising astronomers from earth to moon and their extraordinary adventures with the Selenites . . . [At] least fifty trained actors, acrobats and dancers take part." Additional Méliès films arrived, including *An Impossible Voyage* ("a long view running 25 minutes") and *The Christmas Angel*. Still another French producer, Pathé Frères, sent more story films. From England came a "five-act" *East Lynne* (November, 1903) and other narratives.

Not to be outdone by foreign fireworks, Edison was represented in the last two months of 1903 by three story films on Rochester screens: *The Life of an American Fireman*, *Uncle Tom's Cabin* and *Jack and the Beanstalk*, all three celebrated in the annals of early American films. The last two were tableaux affairs in the manner of Méliès, whose films the Edison Company was circulating domestically. An influential British import also offered by Edison was *A Daring Daylight Burglary* (1903), photographed entirely out of doors and narrating the crime and capture of a burglar after police pursuit. With such a model on hand, the Edison Company began production of a film whose fame eventually encircled the world and provided the decisive push in the direction of the story film.

This was *The Great Train Robbery* which burst upon the vision of Rochester audiences in January, 1904, like the dawn of a new era. More than any other film it determined the power of the new screen narratives. A fever of enthusiasm over this electric example of the "chase" film demanded eight revivals in Rochester in 1904 and 1905. Cook's repeated it, recalling: "... [When] shown two weeks ago ... the Kinetograph scored the biggest moving picture hit ever made in Rochester." Three weeks later, the British burglar film arrived.

Still another story film, Biograph's *Personal*, screened late in 1904, transposed the chase into the realm of comedy, illustrating the dilemma of a French count who had been so rash as to advertise for a wife, and, overwhelmed with applicants, fled with the breathless spinsters on his traces. Rochester called it back for a second week and placed it alongside *The Great Train Robbery* as one of the memorable hits in this dawn of the story film.

As these ten years drew to an end in December, 1905, announcements appeared in the papers which, in spite of the fact that they were concerned with a stage play, hold a peculiar significance for us today. For they were advertising "The Clansman," to which "The Invisible Empire of the Ku Klux Klan Bids You . . . The Play That Stirred the Nation." Possibly. But they hadn't seen anything yet compared with what happened ten years later when this same play exploded onto the screen as *The Birth of a Nation*, directed by D. W. Griffith, the overpowering climax of the story film.

Back in 1906 in Rochester, the future of the film for the time being lay with the white-fronted Bijou Dream Theater, a nickelodeon, where story films played boldly without vaudeville and where a hoarse phonograph outside the doors lured customers from the street into a darkened interior.

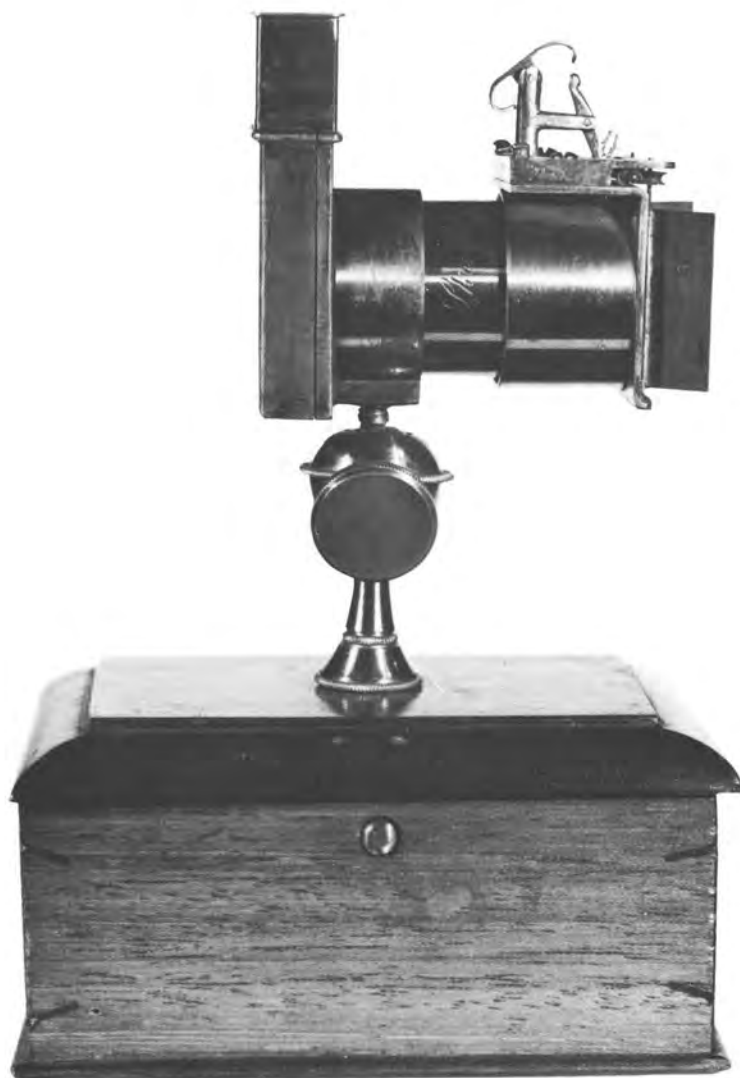
GEORGE PRATT



Story films shown in Rochester late in 1904 included Edison's two-reel *Parsifal* (above, frame enlargement), based on Wagner's opera, and Méliès' *An Impossible Voyage* (below), from France.



PRECURSORS OF THE SUB-MINIATURE CAMERA



The “watch cameras” of the 1890s evolved from the 1859 “Pistolgraph” and pointed the way to modern sub-miniatures.

WHEN DAGUERRE SETTLED UPON PLATES $6\frac{1}{2} \times 8\frac{1}{2}$ inches for his daguerreotype process, he created a norm which has been followed ever since. Even today photographs of Daguerre's dimensions are called in England "whole plates." It is a convenient picture size — big enough to show details, yet not awkward. The picture can be seen at normal reading distance.

This plate necessitated a bulky camera and bulky processing equipment: a satirical article in the Parisian weekly, *Le Charivari*, for August 30, 1839, suggested that amateurs should add to the cost of the needed equipment the price of a mule to carry it all. Almost at once smaller cameras were made and the $3\frac{1}{4} \times 4\frac{1}{4}$ inch quarter plate was born, along with the sixth, the ninth, and down to the sixteenth. Sensitizing and developing boxes became smaller, and were ingeniously designed to collapse or to telescope inside one another. By 1840 a complete outfit consisting of camera, plates and processing equipment was advertised which fitted into a box no larger than an artist's paint box.

This first miniaturization of the camera was done at the expense of the size of the picture. The smaller the equipment, the smaller the picture. And the technique of processing increased in difficulty as the plate grew smaller. The sixteenth size plate was the limit; for smaller pictures two or more images were made on one plate which was subsequently cut apart.

Daguerre's rival, William Henry Fox Talbot, began his experiments in 1835 with miniature box cameras, $2\frac{1}{2}$ inches in each dimension. But his selection of this miniature size was not for the sake of portability. His material was so weak in sensitivity that massive exposures were required. To reduce the time to a matter of hours, Talbot used large aperture lenses. The only ones which he had available were of relatively short focal length. By the time Talbot had perfected his more sensitive calotype process he was making paper negatives of whole plate size, and the photographs in his *Pencil of Nature* are of this general dimension, printed by contact from negatives taken in a camera as bulky as Daguerre's.

Throughout most of the 19th century the size of the camera almost invariably determined the size of the final picture: William Henry Jackson required not one mule but two to carry his 20×24 inch camera, plate holder and collodion processing equipment to the summit of the Rocky Mountains in 1875. The annals of photography are full of the similarly arduous experiences of photographers who were not content with the $6\frac{1}{2} \times 8\frac{1}{2}$ inch norm which Daguerre had specified.

A few pioneers visualized the production of big photographs by printing small negatives optically. An early prophet, the American scientist John W. Draper, reported in 1840 that he was making copies of daguerreotypes "with a view of ascertaining the possibility of diminishing the bulk of the traveler's Daguerreotype apparatus, on the principle of copying views on very minute plates, with a very minute camera, and then magnifying them subsequently to any required size, by means of a stationary apparatus." Charles Piazzi Smyth, Astronomer Royal for Scotland, went a step further. He took negatives of the Great Pyramids in Egypt in 1865 with a camera of his own design in which he used collodion plates. The negative area was one inch square. He claimed that he enlarged them to whole plate size to illustrate his book on the Pyramids. Unfortunately the photographs were not used, and were discarded; none have survived.

Smyth's camera, now in the Royal Photographic Society's museum in London, was similar to the "Pistolgraph" designed by Thomas Skaife in 1859. The lens, a modification of the Petzval type, was by Dallmeyer; the aperture measures $f/2.2$. An ingenious flap shutter gave an exposure of a fraction of a second. Positives printed by contact from circular negatives $\frac{7}{8}$ inch in diameter, were photographed with a conventional camera to furnish enlarged negatives.

And in 1861 Bertsch of Paris showed the members of the Société Française de Photographie his miniature model of the "chambre automatique," a camera called "automatic" because the lens was set at fixed focus. It was supplied as part of a kit, containing bottles of collodion, silver nitrate, and hypo, together with one-inch squares of glass, so that the photographer could prepare his plates and develop them on the spot, in the conventional technique of the wet collodion process. Along with this equipment there was furnished a magnifier; the owner contented himself with viewing positives from his inch-square negative through this lens.



So long as the photographer was limited to the collodion process, the miniaturization of the camera was hardly feasible, for no matter how small the camera was built, he had to take along chemicals and processing equipment as well. Furthermore, at this period enlargers, although available, were not practical. Printing papers were slow, and the only source of illumination bright enough to print them was the sun. Exposures in the "solar enlarger" ran so long that it was the duty of the studio apprentices to turn the apparatus to follow the sun; it took all afternoon to print one picture.

All this was changed with the introduction of gelatin-bromide emulsion. By 1880 the gelatin dry plate was universally adopted: in 1889 practical transparent film was put on the market by the Eastman Dry Plate and Film Company. The increased sensitivity of the new material, which was approximately 60 times more than that of collodion, eliminated the need of the photographer to carry a tripod; the factory preparation of the plates eliminated his need to carry about with him materials and

equipment for sensitizing his plates; and the ability of the emulsion to retain the latent image eliminated his need to add processing equipment to his burden. Freed from tripod, sensitizing and processing equipment, the photographer now could go about with nothing but a camera, providing he was content to photograph only well lighted subjects.

A host of hand cameras appeared on the market. They were mostly box cameras which, in an age when the typical camera was a bellows affair supported on a tripod, were called "detective camera" because they did not resemble a camera at all. George Eastman's Kodak was a detective camera; its load of American film enabled 100 exposures to be taken simply by pressing a button, turning a knob and pulling a string. Like other box cameras it was not pocketable, and the negatives, though capable of enlargement, were not intended for this purpose.

In the same 1889 issue of the *British Journal Photographic Almanac* which carried the first announcement in England of the Kodak camera appeared a notice of a

1893 Kombi



1893 Photoret



"watch camera" for dry plates, manufactured by James Lancaster of Birmingham. It was $2\frac{1}{4}$ inches in diameter and $\frac{3}{8}$ of an inch thick. When the stem was pressed the front swung open and six telescoping tubes popped out to form the bellows of a miniature camera. The lens was set on the front, and a freely revolving disc with a hole in it served as a shutter. The back of the watch was then opened to reveal the focal plane, which was fitted with grooves to accept a plate holder. The plates were of glass, $1\frac{1}{8} \times 1$ inch. In 1890 a Ladies Model was introduced which was somewhat smaller and in 1893 an improved model with a spring-operated shutter.

In America the Magic Novelty Co. manufactured in 1893 another camera modelled upon the pocket watch, the "Photoret." About the same size as the Lancaster camera, it was loaded with a 2-inch disc of film, on which six negatives could be taken, each $\frac{1}{2}$ inch square. The lens was of very short focal length, set in the front of the camera at fixed focus. The Photoret was patented in 1893 (No. 509,841) by Herman Casler of Syracuse, New York — better known as the inventor of the Muto-



Enlargement from Ticks Negative

graph camera and the Mutoscope viewer for Biograph motion pictures. Yet there is evidence that the Photoret was actually the invention of W. K. L. Dickson, the man chiefly responsible for the design and production of Thomas Alva Edison's Kinetoscope and Kinetograph. On December 16, 1893, the Orange, N. J., *Chronicle* described the tiny camera as Dickson's invention, and in the files of the Edison Laboratory there is an endorsement of the camera written by Edison himself to Dickson.* It is prophetic that these two pioneers of motion picture technology were interested enough in the miniaturization of the still camera to have designed what appears to be the first sub-miniature to enable several exposures to be made on one loading.

It is surprising that Casler and Dickson did not design the Photoret to accept roll film. This improvement, which enabled an increased number of negatives to be taken on a single loading, was left to Alfred C. Kemper of Chicago, whose "Kombi" of 1893 was a metal box $2\frac{1}{4} \times 1\frac{1}{2}$ inches which accepted specially spooled roll film. Each roll gave 25 negatives either $1\frac{1}{2}$ inch square or, if an accessory circular mask was fitted in the focal plane, $1\frac{1}{2}$ inches in diameter. The Kombi was a crude affair. The focal length of the single meniscus lens of the Kombi in the George Eastman House collection measures 35.2 mm. A fixed diaphragm of 4 mm. indicates an effective aperture of approximately $f/9$; to stop down, the photographer slipped a lens cap with a pinhole in it over the lens barrel. A simple behind-the-lens shutter gave a choice of "Instantaneous" or "Time" exposures. It was not self-capping, and the instruction manual warns the user: "don't forget to cover lens with finger when setting shutter." The film was transported by turning a knob until three clicks were heard; there was no counter.

On the back of the Kombi there is a circular plate which could be removed by prying it loose, like the lid of a can. When thus opened up the camera was transformed into a "graphoscope" or viewer. A positive film was made from the negative, which was wound on a spool and loaded into the camera — like negative film. The pictures were looked at through the lens, which enlarged them slightly. To this

*I am indebted to Mr. Gordon Hendricks for this information. B.N.



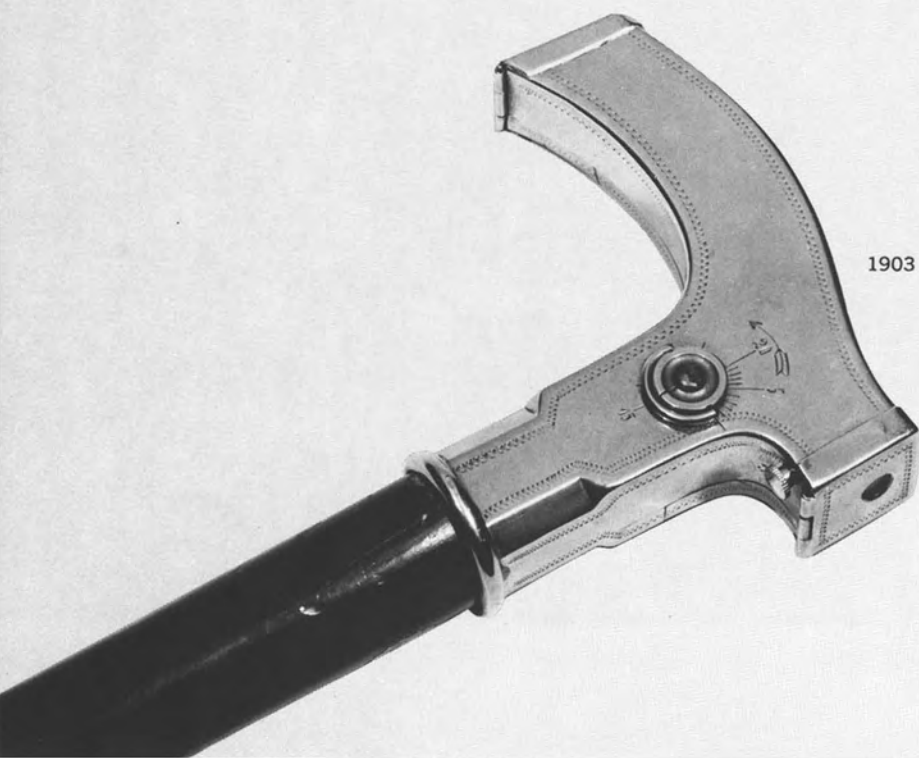
1904 Expo



1906 Ticka



1911 Expo Police Camara



1903 Cane Camera

combination of camera and graphoscope the Kombi owes its name.

The Kombi was apparently introduced at the World's Fair of 1893; it had great success and was mass produced. Apparently the negatives were not intended for enlarging, as no mention of this possibility is made in the instruction leaflet.

In 1903 a German manufacturer built a roll film camera into the handle of a cane; 20 negatives $\frac{1}{2} \times 1$ inch were obtained on one loading; four extra spools were stored in the handle. The sub-miniature was anticipated so far as film size was concerned, but since the camera was an integral part of the walking stick it can hardly be classed as more than a novelty.

With the "Expo" of 1904 and its British imitation the "Ticka" of 1906, the present-day sub-miniature was strikingly approached in design, function and results. Both cameras resembled watches; both were loaded with enough 17.5 mm. film in cassettes to enable 25 negatives to be taken on one load. The frame sizes differed slightly: the Expo measures 15×22 mm. while the Ticka frame is a fraction smaller, 14×20 mm. The lens of the Expo in the George Eastman House collection measures 25 mm. and works at about $f/16$. The shutters of both cameras are sliding plates, working at a single pre-set speed, probably $1/25$ of a second. Neither camera had a viewfinder, but an accessory reflecting viewfinder which clipped over the stem was sold as an accessory. Along with the cameras, each manufacturer offered a fixed-focus daylight enlarger for making prints 2×3 inches.

The Expo was patented in 1904. The Ticka was first advertised by Houghton's of London in the *British Journal Photographic Almanac for 1907*. Since the almanac was published in 1906, and since the Ticka did not appear in earlier editions, we can assume that it was introduced in this year.

An "improved model" of the Ticka appeared in 1908. The cover was a perfect imitation of a watch face. "The hands point permanently at seven minutes past ten," the advertisement reads. "This is done so that a finder may be dispensed with . . . The two hands indicate the limits of the view included by the lens." And in this same year a de luxe model was offered with an $f/6.5$ Cooke anastigmat lens and a focal-plane shutter with five speeds, from $1/75$ to $1/400$ seconds.

It is not known which model of the Ticka camera was used to make a collection of negatives now in the George Eastman House collection. They came to us in a box bearing the Ticka label, and correspond exactly with the frame dimensions of the two examples of the first model which we own. The negatives are in poor condition, and have deteriorated to some extent. Yet it has been possible to enlarge four of them to 11×14 inches. The quality, while not excellent, is entirely acceptable.

The watch Expo was followed by the Expo Police Camera of 1911; this was a much larger camera in the form of a box $3\frac{3}{8} \times 2\frac{1}{2} \times 1\frac{1}{8}$ inches; the roll film was increased to 26 mm. in width, and the frame size to 20×26 mm. The Ticka last appeared in Houghton's advertisements of 1908. It was replaced in the following year with their "Ensignette," a folding roll film camera for negatives $1\frac{1}{8} \times 2\frac{1}{4}$ inches which collapsed into a size slightly smaller than the Expo Police Camera.

After enjoying widespread popularity the extremely small cameras we have described dropped out of sight in the excitement of the development of the 35 mm. camera. No camera used film as small as the Expo and Ticka until the advent of the "Minox," patented by the Valsts Elektrotehniska Fabrika of Riga, Latvia, in 1936.

BEAUMONT NEWHALL

LOUIS PHILIPPE CLERC, 1875-1959

ON SEPTEMBER 7, 1959, Louis Philippe Clerc died in Paris at the age of 84. Scientist, teacher, writer and editor in the field of the theory and practice of photography and photomechanical reproduction, his death is mourned by his many friends and colleagues all over the world.

Only a few months ago the George Eastman House received for its archives the original, handwritten manuscript of M. Clerc's book, *La Technique Photographique*, the gift of the publisher, Paul Montel. In response to our request for biographical and bibliographical data which would enable us to write an account of this important accession, M. Clerc, with his usual promptness and thoroughness, obliged us by sending a resumé of his full life. Before we could edit this for publication, we received the sad news of his death from his family.

From 1898 to 1937, M. Clerc was a member of the faculty of the University of Paris. He was Secretary General of the International Congresses of Photography in 1910, 1928, 1935 and 1937. During World War I he was commissioned in the French Army, where he taught aerial photography; his lectures were published in the book *Applications de la Photographie Aérienne* (1920), which was honored with a prize by the Academy of Sciences.

In 1925 he was instrumental in the formation of the Technical Photo-Ciné School in Paris where he taught until 1928. While there he wrote the first edition of *La Technique Photographique* (1927). It was immediately accepted as a standard work; new editions appeared in 1933, 1942, 1947, 1950 and 1957, and it has been translated into English, Spanish and Russian.

From 1922 to 1945 M. Clerc taught at the Ecole Estienne in Paris; his lectures on photomechanical reproductions were published as *Technique des Procédés Photomechaniques* and, in English, as *The Ilford Manual of Process Work*.

From 1921 until the day of his death he was editor of the magazine *Sciences et Industries Photographiques*, in which he published succinct and beautifully written resúmes of scientific papers in many languages. He was also editor of the *Revue d'Optique, Théorique et Instrumentale* since 1942.

His work was recognized by honors from the world over. He was Honorary Fellow of the Royal Photographic Society, and recipient of its Progress and Triall-Taylor Medals. He was Honorary Fellow of the Photographic Society of America, the Japanese Society of Scientific Photography, and the Deutsche Gesellschaft für Photographie.

BOOK REVIEWS

THOMAS EAKINS, by Fairfield Porter. New York, George Braziller, Inc., 1959. Cloth bound, \$3.95. Paper bound, \$1.95. 127 pages. 89 illustrations (16 in color).

IT IS NOT SURPRISING that Thomas Eakins, the American painter, was interested in photography, for his approach was always scientific. He was a brilliant anatomist, and insisted that his students master this science. He studied the basic laws of color and perspective from a scientific as well as a practical point of view. He numbered many scientists among his friends.

Photography to Eakins was more than a substitute for the living model. When Eadweard Muybridge's experiments in the sequence photography of galloping, trotting and pacing horses were published in 1878, Eakins had slides made of them for teaching. There is evidence that he was instrumental in persuading the University of Pennsylvania to invite Muybridge to come to Philadelphia to produce his great *Animal Locomotion* series. Eakins pushed Muybridge's work a step closer to perfection by inventing a single-lens camera with which he could take a sequence of photographs from a single point of vision. Had he continued his photographic research, he would inevitably have arrived at a motion picture system. But he abandoned his work in 1885.

In his excellent monograph, Mr. Porter devotes four pages to this important but little-known photographic work and reproduces three photographs by Eakins from the George Eastman House collection.

PHILIPPE HALSMAN'S JUMP BOOK. New York, Simon and Schuster, 1959. \$3.75. 94 pages. 180 illustrations.

THE EVER-INGENIOUS, ever-stimulating Philippe Halsman, who created with his best-seller *The Frenchman* the vogue of putting words into the mouths of comedians, babies, and animals, now startles us with the science of jumpology.

Over the past years he has asked each of the celebrities who posed for their portraits to oblige him by jumping for his camera. With speedlight he caught them in mid-air. The result is a galaxy of the 1950s — supreme court justices, atomic scientists, actors, actresses, authors, artists — all in a floating world.

One photograph of a jumper may be bizarre or a thing of beauty — depending if the jumper is a distinguished man of letters unaccustomed to the act or a professional ballet dancer doing what she does for a livelihood. A hundred and seventy-eight jumpers build up a cumulative effect, which almost makes one believe in levitation, brought to us by the magic of high speed photography and the imagi-

nation and persuasiveness of Philippe Halsman. Surprisingly, almost everyone he asked, willingly, gaily jumped before his camera, absurd and as undignified as the request must have seemed.

From his experience with what he calls "jumpology," Halsman outlines in the preface a theory of character analysis from the study of the gestures of the celebrities who obliged what must have seemed a whim — and adds a few remarks on those who would not jump.

B. N.

QUARTERLY NOTES FROM THE GEORGE EASTMAN HOUSE

PHOTOGRAPHY AT MID-CENTURY

TO CELEBRATE THE TENTH ANNIVERSARY of the opening of the George Eastman House as a museum of photography, a special exhibition is now on view. Titled "Photography at Mid-Century," it consists of over three hundred photographs, by photographers in the United States and abroad. The photographs were nominated by the photographers themselves from work done during the past ten years. Although it was not possible to exhibit all of the photographs which were submitted, the selection made by the George Eastman House staff gives a rich and varied cross section of photography in its artistic and journalistic aspects during the decade of the existence of the George Eastman House. The exhibition fills the two largest galleries.

A preview for Associates, participating photographers and invited guests was held on November 9. Mr. Donald McMaster, president of the Board of Trustees of the George Eastman House welcomed Associates and guests. Mr. Paul Miller, president of the Gannett Company and an Eastman House Trustee spoke of the position of the George Eastman House in the community and its work in furthering photojournalism. Mr. Ansel Adams gave a brilliant address on the responsibilities and potentials of the creative artist who chooses photography as a medium. The meeting was concluded by the Director, who told how the exhibition had been assembled and analyzed the directions which photography has taken during the past decade, as illustrated in the exhibition.

A book, *Photography at Mid-Century*, listing the participants and reproducing 93 photographs by 93 photographers, has been published by George Eastman House to put on record the Tenth Anniversary Exhibition. It is available to Associates at the special price of \$1.50.

The exhibition will remain on view at the George Eastman House through February 10. In response to requests from other museums, it is planned to circulate a selection from the exhibition throughout the country.

GEORGE BASCOMB DRYDEN, 1869-1959

IT IS WITH SADNESS that we record the death, in Evanston, Ill., on Sept. 9 of George Bascomb Dryden, Trustee and Benefactor of the George Eastman House. In 1950 Mr. Dryden and his wife most generously contributed funds to build the beautiful Dryden Theatre. Mrs. Dryden was George Eastman's niece and his closest living relative. She was a member of the Board of Trustees until her death in 1950 when she was succeeded by her husband. Besides contributing the Theatre, during their lifetime the Drydens turned over to George Eastman House a quantity of documents, photographs and personal belongings of George Eastman. Mr. Dryden bequeathed to the George Eastman House a number of paintings which George Eastman collected, notably a superb self-portrait by Sir Joshua Reynolds and a fine landscape by Jean Baptiste Camille Corot.

FORTHCOMING EXHIBITIONS

SEVENTY-FIVE RECENT PORTRAITS of celebrities by Yousuf Karsh will be put on display on February 16 to April 1. Mr. Karsh will talk on portrait photography at the Associates preview on February 15.

A special exhibition, honoring Professor Harold E. Edgerton of the Massachusetts Institute of Technology, will open on April 14 with a joint meeting of the George Eastman House Associates and the Rochester chapter of the Society of Photographic Scientists and Engineers. Dr. Edgerton is the inventor of the electronic flash tube, which has revolutionized stroboscopic and ultra-high-speed photography. The exhibition will include spectacular examples of the varied and highly ingenious uses to which Dr. Edgerton has put his invention.

INTERNATIONAL FEDERATION OF FILM ARCHIVES

JAMES CARD, Curator of Motion Pictures, attended the Stockholm meeting of the International Federation of Film Archives and was elected a vice president. The Federation consists of film libraries throughout Europe, Asia and the Americas. Its chief purpose is to coordinate the conservation of motion pictures, to facilitate international exchange of films between member libraries, and to promote the study of the history of cinematography.

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Correction: Volume 8, Number 3, Page 131 to read . . .

ROBERT HOWLETT: Isambard Kingdom Brunel. 1857.

